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No. 36

COLLECTED PAPERS ON PSYCHO-ANALYSIS

By

ELLA FREEMAN SHARPE

EDITED BY

MARJORIE BRIERLEY

WITH A PREFACE BY

ERNEST JONES

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PREFACE

THE arduous work and care Dr. Brierley has expended in editing these papers by Ella Sharpe, including the rescuing of various important fragments, was more than a labour of piety. It has brought together a collection that constitutes a very valuable addition to psycho-analytical literature.

Ella Sharpe (1875-1947), who had been a teacher of English literature, first made contact with psycho-analysis through working under James Glover at the Brunswick Square Clinic. She joined the British Psycho-Analytical Society in 1921 after spending some time in Berlin being analysed by Hanns Sachs. He and she belonged to the galaxy of brilliant lay analysts who demonstrated that, however desirable a medical qualification may be, it is possible for exceptional persons from other callings not only to master the theory and technique of psycho-analysis but to make important contributions to our knowledge of it. Both became leading teachers in that subject ("training analysts").

Ella Sharpe's main contributions, both written and unwritten, fall into two distinct classes, dealing with technique and æsthetics respectively: indeed, the same may be said of her teacher, Hanns Sachs. The first section of the present book is representative of the former, and should be read in conjunction with the volume on Dream Analysis that she published in 1937. But no written word can fully recapture the vividness and the delicacy with which she could convey to an audience not only the personality of the patient in question, but the closeness with which she followed the lightest clue to the unravelling of the psychological problems. Few analysts could have equalled her supreme gift—the hall-mark of the born psychologist—of listening with minute attention to every single utterance and of taking literally and seriously every word. She possessed, probably because of her literary interests, a special finesse in analysing the verbal and linguistic connotations of the material thus provided. There come to my mind two occasions, one clinical and one recorded here in the Tempest essay, that illustrate the success achieved by her delicacy in closely following slight clues. In both they led to the discovery of facts previously quite un-

PREFACE

suspected by her. In the former instance she proved that the patient must have had a native ("coloured") wet-nurse, a fact verified by extensive search among relatives but quite outside the patient's conscious knowledge. The latter instance, to do with Shakespeare's siblings, the reader will come across.

The other two sections of the book are concerned respectively with theoretical aspects of æsthetics and with practical applications of this knowledge. Ella Sharpe had a highly developed sense of beauty, which was by no means confined to her special field of poetry and literature. Her papers on the nature of art as a sublimation, with their studies of the characteristic processes at work in the transformation, are models of original work in this field, unequalled except for Hanns Sachs's "The Creative Unconscious". Her empathic attitude towards Shakespeare's personality was, again like Sachs', truly remarkable. She could feel herself into it and through it to an extent that few, if any, professional *literati* have been able to accomplish. It is a thousand pities that she was not spared to complete her Hamlet Study, which she had intended then to follow up with a series of Shakespearean studies; she wished to devote the rest of her life to these and publish them in a single volume. So we have to be content with these mementoes of a full and rich life lived by a remarkable and most lovable personality.

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ERNEST JONES

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PAPERS ON TECHNIQUE

I
CONTRIBUTION TO SYMPOSIUM
ON CHILD ANALYSIS
(1927)*

As a contribution to this discussion I should like to give the reactions which I carefully registered on a recent occasion when treating a girl of fifteen years. The experience was a novel one for me, and illuminated as nothing else could have done what surely must be some of the causes of the resistances against the analysis of children by the technique of direct interpretation of play activity adopted by Melanie Klein. My previous experience with an adolescent girl was six years ago, since when I have been engaged solely on adult analyses. Whatever the difficulties that beset the latter, one is accustomed to dealing with them through the unperturbed suspension of one's mind working freely in complete emotional detachment. The patient's reactions to the analyst provide the most valuable of the analysable material. The parent of the adult patient as a reality factor in the actual analysis is absent.

I had no misgivings in accepting a fifteen-year-old girl for analysis since my previous case, though six years ago, worked out successfully.

The girl had been sent down from school because she had been discovered writing what was described as an obscene letter to a boy. Complete sexual knowledge was demonstrated in the letter. The parents were horrified by the disclosure. The father was too ill to get up for two days. The mother on advice went to a psycho-analytical doctor, who sent the girl to me. The mother came to see me before the girl had her first treatment, and one of her first remarks was that she hoped her daughter was not going to get the idea that mothers never understood their daughters. Her daughter had seemed to intimate that she thought so after she had seen the doctor, and this, the mother said in a warning tone, "was making her think." She wanted her daughter to remain dutiful and obedient. I asked her to give me an account of her child. I gathered from her that the girl

* Reprinted from *Int. J. Psycho-Anal.*, 1927, Vol. VIII, p. 380.

had always been a happy contented child, she had been singularly innocent, and had never had any impure thoughts until she met this boy a year ago. She had learnt these things from the boy. They were not the girl's own thoughts at all. She hoped I should get them out of the girl's mind in a month, so that she could go back to school. Until a year ago she had known all her daughter's thoughts. She could not see what good it was going to be for her daughter to talk to me. She scouted the idea, which I then presented to her, that the letter was an end result of a great deal of thinking and phantasying. She said: "No, the child was good and pure until she met the boy." I explained a little of the analytic procedure very simply, during which time she sat adamant, resistant, and uncomprehending, saying at the end she did not understand at all. The analyst was already suspect and evoking hostility because she had not taken up the mother's attitude concerning the daughter.

With such a triangular situation, the analyst knows that a successful issue to the analysis will mean that the girl will not remain the obedient child in the parents' sense, but will become independent and unafraid and mistress of her own sexual thoughts. That is, not only is the mother negative to the suspect analyst, but the analyst is in immediate opposition to the wishes of the mother. The analyst is aware that not only does the parent here represent in reality the deep layers of the infantile super-ego in the analyst, but that the conscious purposes of the analyst are in accord with the deepest levels of that hostile negative attitude to the original parent who forbade sexual activity and curiosity.

The girl came, unhappy and sullen, and then tearful at the thought of her disgrace. She looked upon coming to me as a punishment. I explained she came to understand herself. This eased her for a time, and she began to talk tentatively about her older brother, younger sister, and events of the day. A little headway was made when the jealousy of her brother became apparent. I pointed out this and its reason. She wanted to deny knowledge of the difference between herself and her brother, and when I quoted her letter written at school, she immediately produced her mother's arguments, that the boy in question had told her all she knew. She had known nothing before. After this she spoke mere superficialities for several days, and there remained only one way of breaking through the blockade. This

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one way lay through the interpretation of the ceaseless play of her hands. She bit her nails, pulled the cuticle, twisted her coat and sleeve buttons, pulled the corners of her handkerchief throughout every minute of the hour. I now interpreted this directly, thus telling her that she was not saying the things that were in her mind. She contradicted. I referred to the fact that she had never spoken to me about the letter and further that she had not yet told me anything of the natural curiosity and the experiments she had made on her own body. She flared up in anger, contradicted me, and then said she did not know what I meant, and refused to speak again. The next day she opened with: "I have told my mother everything you said to me yesterday. If you think I am going to talk about those sort of things, I'm not. I was sent away from school for writing that letter. That shows it was wrong. My father and mother think it was disgraceful, and so it was. I'm not going to think or do anything more my parents would not like, so I'm not going to talk about the letter nor anything like that at all. I know what's right and wrong, and mother wants to see you and is writing to ask you to see her as soon as you can."

"All right," I said. "Your mother can send you here, of course, but no one can make you talk to me unless you want to do so."

After this hour I began to experience a feeling of discomfort. I found myself doubting the wisdom of so direct and early an interpretation of her symbolic masturbation. My discomfort behoved me to watch my own mind. I found I was anticipating in phantasy the mother's visit. The girl had rejected my interpretation of masturbation. How should I justify myself if the child had told her mother of this? For the mother would certainly believe in her daughter's innocence. I detected here reverberations never stirred by an adult analysis. The parents' condemnation, which I imagined might be directed towards myself in these external conditions, I recognized as the strictures of my own infantile super-ego. I detected, too, at another time, a reaction to the child's stubbornness, not experienced in the case of an adult where one's mind is set so completely on the task of tracking down where the resistances are and what they are defending. I caught myself thinking: "It isn't *my* fault you have had to come, you should not have written that letter, then you wouldn't be coming to me!!!" Here I was caught out by my

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identification with the parent in condemning the child's sexual interests, i.e. at the mercy of the infantile super-ego condemnation of myself.

The clarifying of my own reactions made it possible for me, on the mother's arrival, to speak the plain truth regarding her daughter. I elicited from the mother what the girl had said, and found, as I expected after my self-analysis, that the girl had said very little to her except that she thought she was doing no good, and that she did not want to talk about the letter. She had not said a word about the interpretation regarding masturbation, which had been the content of the phantasy in my own mind, and concerning which I had queried the wisdom of my technique.

The freedom to speak plainly to the mother corresponded to a release in myself from the deeper levels of the unconscious negative to the condemning parent in my own mind.

The rightness of the analytic procedure, and the fact that my queries and doubts were due entirely to my own reactions, were amply proved the next day.

The girl gave a chain of associations, beginning with a reference to a little friend who was going to have a new baby sister, continuing with references to her pleasure in looking at things in shops, ending by asking me if she could look into a book on painting she saw on my shelf. To this I said: "Yes, and I will tell you what you are asking in another part of your mind." I gave her the meaning. She resisted, then was silent. After the lapse of ten minutes, without any further comment, she began to tell me of her fear of high places, and recounted all the accidents she could remember of cutting herself, bruises after falling down, etc. I did not interpret further, but waited for the end of the hour to see if my first interpretation had been accepted. When she got up from the couch she looked at me and said shyly: "Could I have just a peep?" She had her "peep" and went away smiling for the first time, saying she was coming to me again after the holidays.

The mother during the holidays consulted her own doctor, who was antagonistic to psycho-analysis, and brought to an end the chance of following up this hard-won successful hour.

In reference to this particular case:—

1. We have an example of extreme hostility on the part of

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the mother. Had that hostility only just stopped short of taking the child away, there was every hope of making a successful analysis, the positive transference having been evoked solely by interpretation.

2. This is a case of analysis with a fifteen-year-old person. It is not child analysis. But in the task of dealing with resistances my only way at last lay through the interpretation of the symbolical play of the girl's hands which continued throughout several hours, and with this I would link the direct interpretation of her wish to look inside my book. These represent an adoption of Melanie Klein's play technique just at the point where the patient was acting or desiring to act out her phantasies. The justification lies in the fact that the method achieved the result of a positive transference, when more analysable material became accessible. The employment of this direct interpretation of play activity on my part in a case where the hostility of the parent was so marked produced the reactions I have related. No wonder that in cases of children, where the sole method of approach lies through interpretation of play activity, the reactions of the analyst are of vital importance. The less hostile the parent the more unconscious the reactions may be in the analyst; the more hostile the parent authority, the more will an analyst, unaware of his own unconscious reactions, be tempted to deal with that hostility through other channels than that of analytic interpretation to the child concerned.

The novelty of my experience, the necessity for immediate analysis of my reactions in this case, has illuminated the difficulties that beset child analysis.

Here very adroitly the girl ranged herself in league with the demands of her infantile super-ego, i.e. in alliance with her mother. I became the ally of her unconscious wishes and her repressed unconscious negative attitude to her mother, and therefore provoked a conscious hostility. Had I not been aware, or had I suppressed the reactions of my own mind, I could have rationalized. I could have waited before interpreting as I did, on the plea that the time was not ripe. I could have played a long-drawn-out blockade, with no results. I could have allowed the girl to keep to superficialities and tried by humouring her to get a positive transference. I could have been prevented from making interpretations by

my own unconscious guilt reactions due to repressed infantile negative feelings to the parent imago. But I proved in the last analysis that the transference occurred through interpretation alone.

The problem of child analysis seems more subtly implicated with the analyst's own deepest unexplored repressions than adult analyses. Rationalizations that the child is too young, that the weakness of the child's super-ego makes an admixture of pedagogy with analysis indispensable, and so on, are built upon the alarms of that very same infantile super-ego in the analyst that he has to deal with in the child before him. That infantile "super-ego" in the last resort becomes the dictator in the situation between analyst, child and parent, and only so far as that deepest level is analysed in the analyst can we look for scientific accuracy in the matter of child analysis.

II

THE TECHNIQUE OF PSYCHO-ANALYSIS

SEVEN LECTURES

(1930)

I. THE ANALYST*

ESSENTIAL QUALIFICATIONS FOR THE ACQUISITION OF TECHNIQUE

THESE lectures are addressed to you as students who through your own personal analyses are convinced of the truths of psycho-analytical science. They are offered to you in the hope that yet another individual view-point, gained from many years of practical experience, may be valuable to you in your work.

There are two ways of acquiring knowledge of technique before the practice with clinical material begins. The first and most important of these is the unconscious assimilation of the technique employed in the student's personal analysis. After he has experienced the resolution of transference-affects to an analyst, it should be possible for an analysand to recognize the skilled technique that was employed in bringing to conscious understanding the unconscious springs of thought, feeling and action. In the most successful analysis, the technique that has been employed will not be flawless. The able analyst can admit this without fear. The well-analysed person will be able, without reproach, to recognize where technique has failed to elucidate or to resolve some inner difficulty. The attainment of this attitude towards technique means that we recognize ourselves still as students, and that technique admits all the time of becoming finer and subtler as we increase in our power of dealing with human beings.

The first knowledge of technique is then the assimilation of the technique of one's personal analyst. We have to remember that this technique, if good, has been orientated to the psychology of an individual. It will represent in all essentials the classical norm of Freudian technique; and yet it is the shades

* Reprinted from *Int. J. Psycho-Anal.*, 1930, Vol. XI, p. 251.

and nuances of application to a particular person that mark the work of a skilled technician. These special orientations to one individual will not necessarily apply to any other. It is this capacity for these subtler adaptations that makes all the difference between applying a dead and rigid set of rules and the mobile handling of a real person. To attain this, the student has to look beyond the experience gained in his own analysis to that which he will have in analysing others; and whether he will acquire that skill depends upon certain essential qualifications in himself.

The second way of acquiring knowledge of technique before experience with clinical material is in the literature that gives analytical experiences in the handling of patients. The standard reference here is to Freud. In our own literature we have much guidance in the works of Ernest Jones. I would refer you also to the lectures of Edward Glover on this subject.* In those lectures he has dealt so admirably with technique in relation to the characteristics of varying stages of analyses that it would be waste of time to recapitulate this in some other form. I shall treat the subject in more general terms at the outset, and finally give more detailed illustrative material.

We come then to the consideration of the essential qualifications needed by a student who wishes to acquire technique, for there *are* essential qualifications in addition to academic qualifications and general culture.

The main one can be best illustrated by the difference between the man who can really paint a picture and the man who has an encyclopædic knowledge of theories of art, between the critic of letters and a man who creates a book. One man may, of course, excel in both of these activities, but not of necessity. Similarly, a store-house of psycho-analytical knowledge does not of necessity guarantee that the possessor will be a good technician. The good technician must have psycho-analytical knowledge, but it is not his knowledge of scientific results that enables him to traverse again the path by which they were obtained. The science of psycho-analysis has arisen through an art. Art precedes science. The science has been formulated out of that which art has evoked. We can learn the formulas, but we shall not be technicians if, having learned the formulas, we then proceed to apply them to the subject of our experimenta-

**Int. J. Psycho-Anal.*, 1927, Vol. VIII, pp. 311, 486, 1928, Vol. IX, pp. 7, 181.

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tion. Psycho-analysis ceases to be a living science when technique ceases to be an art. The body of knowledge increases by increase of technical skill, not by speculative cunning. I need only refer you to Melanie Klein, whose technique in child analysis has deepened and galvanized into life our theoretical knowledge of the oral and anal phases of development. The great technicians will possess the touch of genius that all great artists possess. Some measure of art any good technician must also surely have.

In our search for the essential qualifications that enable a person to acquire the technique of psycho-analysis, we can inquire with profit what it is that we ask of technique to accomplish. Let us apply this to ourselves as students. We undertake a personal analysis in order to be equipped as psycho-analysts. Experience proves that unless we pursue this analysis for the sake of the resolution of our own conflicts and a clear understanding of our own psychology, the root of the matter is not in us. When we reach the realization that the problems of our personalities take all our resolution to solve, we ask many things of the analyst's technique. We ask first of all for an atmosphere in which we can tell all we have never told another, all we have never told ourselves. We ask for a sympathetic hearing of our point of view, an appreciation of our difficulties and of what we have done with our conflicts. We ask first for someone who can understand how we feel about the things that matter to us. Only as we are sure of this in the first instance, will it be possible for us to allow the analyst to bring home to us why we think as we do and act as we do. We ask, that is, that the technique of the analyst shall bring to the light of consciousness the repressed unconscious. From these demands that we make on the analyst, we may gather some of the essentials necessary in acquiring technique.

1. The fundamental interest of a would-be technician must be in people's lives and thoughts. The dross of the infantile super-ego in that fundamental interest must by analysis be purged. The urgency to reform, to correct, to make different, motivates the task of a reformer or educator. The urgency to cure motivates the physician. A deep-seated interest in people's lives and thoughts must in a psycho-analyst have been transformed into an insatiable curiosity which, while having its recognizable unconscious roots, is free in consciousness to range over every field of human experience and activity, free to recog-

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nize every unconscious impulse, with only one urgency, namely, a desire to know more and still more about the psychical mechanisms involved. "Benevolent curiosity" is Dr. Jones's admirable phrase. When we come across a habit of thought, a type of experience, to which we reply: "I cannot understand how a person can think like that, or behave like this," then we cease to be technicians. Curiosity has ceased to be benevolent.

Tolerance emerges out of an acquaintance with one's own unconscious. A capacity for kindly scepticism and suspension of judgement is the accompaniment of a curiosity that has been purged of the infantile elements.

One would expect, as a result of this special interest and orientation towards human life, that a person capable of acquiring a specialized technique in dealing with human nature would have a technique above the average in ordinary human contacts. It may well be that a person with capacity for this has been hindered by internal difficulties, but these difficulties being removed, the would-be technician must surely be a technician in general before being one in particular. We are talking of psychology in *practice*, as an art, not as knowledge of theories. A practical technician cannot be an adept with human material in the laboratory and continually make gross errors in human contacts in the outside world. The capacity to get on to understanding terms in the external world with types of people differing from one's self, the capacity to sustain and maintain friendly relationships in spite of stresses and differences, are indicative of essential qualifications for acquiring a special technique for a special object.

Whatever qualification is necessary in the way of knowledge of pathological states of mind, the future technician will have gained his knowledge of human nature not only in the consulting-room, but in actual living. He will also have ranged to some extent through some pathway of literature; biography, history, fiction, poetry or drama. In some field of literature he will have met, in addition to his actual contacts with people, phases of life and conduct that will have given him that broad general sympathy with life and people which no textbook of scientific principles can ever inculcate.

I will give you a specific application of what I mean by knowledge of life and living as a necessary part of the equipment of a psycho-analyst. A physician correlates a description

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of symptoms with his deeper knowledge of anatomy, physiology and organ functions. He gets from the patient all the data that can be obtained. The data from the analysis has to be elicited in many forms. The unconscious has to be inferred from its representations. The more we are versed in forms of representation the quicker we shall be in understanding what is represented. Technique stands a chance of being more subtle whenever we have a first-hand knowledge of the things a patient is talking about. We proceed from end-result to origin, from pre-conscious to unconscious.

Take as an example the following: a patient halts in the train of thought she is expressing. She says: "I'm suddenly interrupted by thinking of Portia, not that Portia, but Brutus' Portia. I won't think of her, I don't like her." The patient reverts to her original line of thinking. Now, if I know the history of Brutus' Portia, I know at once the unconscious theme towards which the resistances are directed. I know there is a correlation between the conversion symptoms of this particular patient and the fact that Brutus' Portia inflicted on herself a wound for a special purpose. The patient has unconsciously, with unerring instinct, selected a representation of her own unconscious psychology. If I do not know the role of this Portia in the play, I shall be slower in getting on to the track of the unconscious motivation. Take another example of the same kind. The patient suddenly thinks of the words "Like a worm i' the bud." She repeats the phrase several times. She cannot recall the context, nor why the words were said. If I remember that the context is, "She never told her love," then I have at once the clue to the unconscious theme.

I have registered during one week a number of things which, had I personally known more about them, would have enabled me to reach more quickly the unconscious themes that were being given to me in a representative way. In one analysis I needed an intimate knowledge of Peer Gynt, and a swift recognition of the rôles that Asa, Ingrid and Solveig were playing at that moment in terms of the patient's own identifications. In another an immediate recall of a Dutch picture would have given me the link I needed between an actual scene and an unconscious phantasy. The knowledge of the exact duties of a trustee; the differences between two ways of calculating commission on sales; a knowledge of the differences between two

makes of motor cars; the appearance of a cider-press and the way it works; the precise meaning of football terms; an understanding of the processes of etching—all these would have enabled me to grasp more quickly than I did the unconscious significances that were being represented.

We stand to gain all the time by having the knowledge the patient has in terms of consciousness. Every branch of learning, every variety of experience of the way life is lived, adds to the analyst's possibilities of acquiring technique. We need not be disheartened on account of ignorance if we make adequate use of the fact, if we do not slur ignorance over. I asked for a description of the cider-press. I asked for the etching processes to be described. If I had not known about Brutus' Portia, I should have taken the patient back to that association and asked what she thought of Portia, why she disliked her, etc. But I give this aspect of analysis here to illustrate that it is the stuff of life we need to be most interested in, to know more and more about it in whatever direction we can obtain it. We need also to have a very clear conception and a very real belief that all sublimation in adult life, sciences, arts, mechanics, buying and selling, housewifery, is the outcome of childhood interests. Every successful analyst of adults must finally, therefore, know much about the child.

In the analysis of an adult the reconstruction of childhood days is an essential process. The phantasies, the make-belief, the games played, the games not played, will be the main road leading to the unconscious life. In any reading for analytical qualification I would make compulsory the following books: *Nursery Rhymes*, the *Alice* books, *Hunting of the Snark*, *Grimm*, *Andersen*, the *Brer Rabbit* books, *Water Babies*, *Struwwelpeter*, *Undine*, *Rumpelstiltskin*, *Peter Ibbetson*, *Greek Myths and Tragedies*, Shakespeare's Plays. Were I an arbiter of training, I should set an examination on those books as a final test by which the would-be analyst should stand or fall. My final examination for qualification would run on these lines:—

- (1) Quote in full a verse in which "London Bridge is falling down" occurs.
- (2) Give briefly the story of three blind mice.
- (3) If the mice were blind, how came they to run after the farmer's wife so purposely? Account for the cutting of their tails.

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Illustrate what unconscious drama is being staged when a patient thinks of himself as one of the blind mice.

What inference concerning the health of the ego do you draw from the fact that the tails were cut off instead of the mice being killed?

Somewhere in that list of immortal stories we shall all find an unconscious phantasy of our own. To understand even the tale of the three blind mice is to have a conception of what those crystallized terms id, ego and super-ego really mean in terms of the drama of life. Faced by a cross-examination on children's nursery rhymes in terms of psycho-analytical theory, with an application to the struggles going on in ourselves or in our patients, would any of us do more than scramble through it? To pass it creditably would mean that one had a good chance of being a creditable technician.

2. An essential qualification towards the acquisition of technique is an up-to-date knowledge of the body of psycho-analytical doctrine.

3. An essential qualification towards the acquisition of technique is as thorough a personal analysis as possible. Happily the days are past for ever when one talked glibly of a "completed analysis," as though there were some static state that had to be reached to be perfect—for being "completely analysed" meant perfect or nothing. The perfection generally meant someone else's standard which had to be attained. We have found the unconscious mind a profounder and more intricate force as the years have gone by. It has behind it the dynamics of countless ages; so not for us the glib assurance of our green days. We scratch the surface of that deposit in us of the past, but we do not exhaust it. Problems will always remain. We have, however, definite criteria whether the analyst's own analysis has been thorough enough to justify the hope that he will make a successful technician. These criteria are as follows:—

(a) Analysis must have revealed a real interest in unconscious mechanisms and a real ability for finding them out and understanding them, an ability for reading the unconscious meaning in dreams and phantasies and in the motivation of conduct. Without this flair it is impossible to acquire technique. This ability depends upon the analysed unconscious mind. It is always strictly in proportion to the freely-moving unconscious mind. No knowledge, no intellectual equipment can give this.

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Our ability to read the unconscious is tied and bound always to the degree that we are unconscious of the unconscious, which means by our own still repressed. Only the unconscious can track the unconscious. We listen in two ways to the analysis and on the couch, and it is only when our unconscious is deeply listening in the second way to the meaning that underlies and runs through the conscious thinking aloud, that we grasp the significances to which our surface listening is deaf. Personal analysis should reveal whether there is this special interest, and whether there is a natural aptitude for reading the unconscious mind.

(b) We should have accomplished in our own analysis a knowledge of where our own blindnesses are likely to be. We should know our own reaction-patterns. Freud has said that the scars of what has been remain. We cannot obliterate the past. The point is that we should remember it and always take it into account. Any stabilized character will still have its own bias. With one person sadism will be "plus," with another masochism. With one homosexuality will be as a closed book; it is a theory. With another child-birth is a tale that is told. This is the type of thing I mean. Analysis should have taught us where our blind spots will be, where our experience is lacking. It should have given us a firm grip of understanding our own past repressions and so prevent us from that too fatally easy slip-back into our own automatic patterns. At these places our technique will be faulty.

(c) Analysis should have given us the knowledge of why we have become psycho-analysts. We should know the unconscious roots of a major sublimation of this kind. Like other arts, psycho-analysis tends to swamp other interests and encroaches more and more on the time of the whole personality. There are reasons for this, and we do well to know them. We do well to know the deep-seated gratification that we get from the work, in order that deep-lying anxieties may be recognized and resolved in their true connections and not superficially explained. The physician will not shirk the analysis of those deep-lying anxieties from which his medical skill gets its drive. The drive to heal the body is inseparable from the anxiety-ridden sadism of the primitive levels of the mind that, for safety, desires to hurt and kill. He will recognize that his anxieties about that deep-seated sadism are annulled all the time by healing and curing.

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In the wish to heal and cure he annuls his own fears before ever the patient as such is considered. Technique will always be vitiated if the physician has not come to grips with the fact that his work itself is a nullification of his own anxieties. The urge, in view of these, will be to cure, and cure does not come that way at all in psycho-analysis. Cure comes by ability to analyse, and hidden anxiety to get a cure may cause havoc to technique, for technique has to be suited to the *tempo* and *peculiarities* of the individual, not driven by our own inner necessity to make a patient well.

Just as the healing art directed to the body nullifies the anxiety of repressed sadism, so the desire to heal the mind is a further extension of that reparation act. It is more subtle still. To know what a person is thinking places one in a position of security, the one place that gives us security when we are burdened in the unconscious with dangers that threaten us by virtue of our original sadistic impulses.

Furthermore, the very task of eliciting, evoking, finding out what is in another person's mind bears a very close analogy to the primitive desire to find out and bring out the desired possessions that are inside another's body. "You go on rummaging inside my mind," said a patient to me recently, "getting out of it more and more." There is the psychical fact. If we have not recognized this fact, that we are symbolically "rummaging," if we do not realize the hidden anxieties that can be stirred by this, then our technique will be vitiated by those anxieties.

I have spoken of what the practice of psycho-analysis means to the analyst, the unconscious gratification, the nullification of personal anxieties. We are attracted towards it for unconscious reasons as well as for the fees. So far the patient as such has not appeared; we can only consider the patient after these things have been clarified. One source of difficulty in acquiring technique will be repressed infantile sadism in ourselves. The anxiety connected with this is to be detected when one finds that the emphasis and interest in taking up psycho-analytic work is placed upon improvement and cure. If one feels reassured and pleased at every expression of benefit by the patient, at every disappearance of symptoms, if one feels discouraged at every recrudescence of symptom and misery, one is not immune from one's own anxiety. It means that our own anxiety is annulled by curing, and it is intensified if we do not

get assurance. Now the patient's cure does not come about through nullification of *our* anxiety, not even through our desire to cure him, but only by our ability to analyse resistances to the unconscious. I believe that our infantile sadism and consequent anxiety in the deepest levels makes it always imperative for us to seek an assurance of security. The more that deep level is brought to consciousness and analysed in ourselves, the more we can seek for *real* and not phantastic assurances—the more we can tolerate the affects of other people, externally in our reality contacts and analytically with patients. The only thing that truly delivers us from anxiety is the bringing to light of our infantile fears and hatreds. We are psychically safe when we are safe from them, and, through analysis, that means when the ego can deal with them, instead of the super-ego.

Now certain clarifications in technique take place according as this task in ourselves has been accomplished. This is an ideal, and I believe only approximations are made to it by the best analysts. That should hearten us, for it means a future for subtler technique and further scientific discoveries. These clarifications I see along these lines. We shall be freed from any necessity in our inner psyche to lay any emphasis of choice upon what we see in the material. We shall see it more and more as a whole and complex pattern, and direct our attention to the obscurities. We shall be freed from any *inner* necessity to search for, and be gratified by finding, negative manifestations. We shall be freed from any inner necessity to search for, and be gratified by finding, positive manifestations. If we are of the type whose security depends upon assurance that it is the other person who is hostile and not one's self, or if, on the other hand, we are of the type who feels secure only when the other person is positive towards us, we are going to be subtly influenced by this need in our analysis. That is, our bias will be to be looking for negative or for positive affects.

We may welcome the over-compensation of positive feeling on the part of the patient and feel discouraged at recrudescence of symptoms. We may be blind to hostility or be disturbed by it. We may tend to pacify anxiety instead of analysing it. On the other hand, we may neglect to see positive manifestations. We may hinder by this the very means by which buried hostility can alone be tolerated. "I don't mean it. I don't mean it. I don't want to hurt. It's not me saying this, doing this." We have to

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understand that cry, that something, not "me," that makes "me" cruel and unkind. We have to realize that, while it is hostility in such a case that needs bringing to consciousness and analysing, we are bad technicians if we do not recognize the other forces present in the psyche. If in season and out of season we are "going for the negative" (as I have heard it expressed), as much as if in season and out of season we are "going for the positive," we are being driven by an inner compulsion of our own. In some cases I have met, it is as though the child within said: "If you know I love you, then I can hate you." We have to hear both cries. If we are driven by our own inner necessities we shall force the patient to anxiety states instead of allowing them to occur in their own orbit. We shall select aspects of an hour that are dictated by our own unconscious minds instead of seeing what is pressing for elucidation in the patient's mind.

(d) The next criterion of sufficient analysis is the knowledge of personal phantasies of omnipotence. Phantasies of omnipotence are a vital problem in psycho-analytical work. It is a problem to reckon with if it is in consciousness, but if it is an unconscious problem there will be a severe handicap to technique. The patient will often project omniscience and perfection. The analyst who plays into this projection by a hair's breadth is the victim of his own infantile omnipotence. The extent to which the patient projects omniscience into us is always the extent of the omnipotence of his own phantasies. Our own adjustment to reality should be proven by our simplicity of purpose, honesty and freedom from pose. If we acquire technique, then our simple purpose and adequate interpretations will do all that is necessary to make the patient keep on with his task. If we make an error in interpretation, we may confess it. If we make an unconscious slip of any kind whatsoever, we must surely admit it honestly as due to the unconscious in ourselves. Such confessions do nothing to injure our prestige with the patient. He gains the sure knowledge of what we can do by our analytical acumen. We stand in analysis for the truth of reality to which the patient's own omnipotent phantasies must bow, both for himself and for the rest of the world, including the analyst.

We may detect in ourselves a falling back upon omnipotence if, when we are baffled and uncertain in our work, we resort to the magic of words. There are times for all of us in our work

when we temporarily lose the links between unconscious, pre-conscious and actual life, fail to find the dynamics of a past or present situation. Do we then fall back upon technical words and phrases, clutch at some symbol in a dream and exploit it, to the bafflement of the patient and for a cover for ourselves? Or do we say simply: "This is to me as yet obscure." It depends upon the psychical entanglements in ourselves if we do the former and not the latter. It depends upon whether we believe that the words we say have a magical result and will cure, or whether we believe in psycho-analytic principles, viz. that technique is directed to one end, the working through of resistances. The analyst's capacity to put up with disappointment and misrepresentation must be unlimited. If cure, and not analysis, is our interest, I doubt whether it could be borne; but it can be borne with ease if our interest is really in the unconscious. Even so we must be resilient enough to bear with constant thwarting.

(e) An important criterion of an adequate analysis is the ability to deal with present-day conflicts. None of us is immune from present-day conflicts. No analyst can afford to ignore them or dissociate them. Every emotional disturbance, however seemingly justifiable by external events, will link inwards as well as outwards. We should not, if we could help it, allow a patient to shelter under the plea of reality. We have no right to do it ourselves. One criterion of being analysed enough to acquire technique is this. Can we analyse our own conflicts *up-to-date* in terms of our own id and super-ego, i.e. in the light of our own past. Can we fairly well analyse our own dreams and do we do that when we are disturbed emotionally? Only by so doing shall we keep psychically clear enough for our work with others.

Even when we have done this, I believe we have to allow for times and seasons in psycho-analytical perception. This is due to the fact that not only are we dealing with the ever-moving stream of psychical life in the patient, but in ourselves too. We work through our own dynamic unconscious, not by a conscious body of knowledge, not by reason, not by a logical arrangement of our conscious mind.

Therefore, since I believe in a dynamic unconscious, I believe that, however much insight we may be capable of, every analyst, if honest, will admit to having days when he sees more and sees more deeply than on others, just because we cannot always

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command the whole of the unconscious forces to our conscious bidding. Sometimes therefore we shall be deliberately chary of giving interpretations. The analytical work will go on. We shall see the pattern again; it will not disappear. We must not over-emphasize the conscious side of our work. We shall not if we do not over-emphasize the importance of our conscious logical processes but depend upon our freed unconscious.

Two aspects of the analyst's work must be mentioned in conclusion. The first is its passivity and receptivity. There are those whose energies are so abundant and naturally organized that they balance this by activity and productivity in some form or other. For others it is a matter of conscious regulation, and it seems essential for mental health that a balance should be struck, so that for this constant listening and assimilation through the ear alone, other faculties and senses should be exercised—an externalizing in some objective form of the thoughts and energies we possess. Secondly, the direct impact of the unconscious mind in psycho-analytical work is greater than in any other vocation. The work, if it is of a high order, means a very highly sensitized condition and awareness of unconscious processes in ourselves and in others. The analyst's work is to see the unconscious in action. For this reason the psycho-analyst of all people needs at times to turn from his task, and to lose the theme of the unconscious in the life of his day and his generation, where the totality of personality counts. In thought, art, literature, companionship, the psycho-analyst needs to see and live life as a whole, as a corrective to the specialized angle his work demands. Especially does he need a capacity for leaving analytical methods in the analytical room. They are out of place, unless we are engaged on a piece of scientific work where we have the data supplied us. Outside that room, where it is our task to interpret our material, we must be human beings meeting human beings, and as human beings it is not absence of conflict that counts but the *outcome* of it.

Of Virgil a poet has said :

*"Thou took'st the waxen tablets in thy hand,
And out of anger carved calm tales of home."*

Outside the consulting-room we need to see life whole and to remember that our culture is inseparable from our conflicts.

2. THE ANALYSAND*

THE ANALYTICAL TASK. GENERAL PROCEDURE. ERRORS AVOIDABLE BY BEGINNERS

I CHOOSE the word "analysand" deliberately for the moment, though later I shall use the word "patient," as is our custom.

Once we have seen below the surface of consciousness with any degree of insight, we become aware that normal equilibrium in the midst of stresses and strains within and without is maintained by the individual crystallizing out what Mrs. Klein calls "a system," which works more or less satisfactorily in a reality-world. It is intricate and complex in each one of us, but if it works in a reality-world and is stabilized, we present a normal front to the world, and react according to our set pattern in minor and major occurrences. Our personalities take on, so to speak, because of this, definite shape and features. In the animal world certain defences evolved for self-preservation in dangerous environments, as, for example, great size, thickened hides, shells, wings, scent, fins, claws, horns. The cruder conflict for self-preservation in the midst of external dangers such as presented themselves to our uncivilized ancestors has largely passed away. An immense internalization of dangers has taken place since then, and our psychical struggle for self-preservation depends upon the issue of an intra-psychical conflict, upon the emergence of some stabilized character that can live and work in the world around us. We call it adaptation, but for each one of us it is an adaptation strictly conditioned and limited by the limits of our own psyche; in other words, by an orientation of our impulses in such a way that we do, and think, and behave, as *unconsciously* it seems safe to us. One man is only safe psychically in facing external danger, in finding ever new physical difficulties to overcome in a reality-world; he is an explorer, a pioneer. Another is only safe in a world of thought, where he can deal with ideas and argument in words. His presence will be fled by another to whom argument is a dis-integrating element. Each of these will have his place and value in the world. I need detail no further, for the variety of stabilized adjustments is infinite. Normality means the attainment of a

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stable mode of dealing with anxiety in a reality-world through the establishment of some "system" in the psyche.

Hence I use the word "analysand" to emphasize the fact that every student who starts the analytical task will soon be aware that his own problems present as great a difficulty as a "patient's." The person who starts as student may even find that he has a longer way to travel than the patient who presents himself suffering from definite mental troubles. A so-called normal person has found a more or less satisfactory way of dealing with anxiety, and does not therefore experience it as motivated from unconscious conflict. His task in analysis is as difficult as the one presented to us by conversion-hysteria. In the latter, the sense of guilt is nullified all the time by actual suffering. In the so-called normal person anxiety is allayed by actual doing, by successful sublimation, by a system of repression, by slight functional ailments, by blind spots. He has a system that really works in producing a comfortable psyche. This is eminently happy and successful for life; but it is not enough, and not satisfactory, for the person who would be a psycho-analyst. It means (unless the analyst is analysed) that the practice of psycho-analysis will be a thing acquired through the intellect alone, with no deep-seated understanding of those mental sufferings which, on the one hand, patients will bring, and, on the other, are the source of all that is finest in our civilization which is the outcome and sublimation of mental conflict.

The task before the normal person in analysis is a difficult and tedious one. It means the slow distilling out into their essence of anxieties that have hitherto been nullified and neutralized in actual life and so the facing of those anxieties in their true infantile form. It means tracking out the roots of sublimation, not for their disintegration and disappearance, but that a man may know himself from root upwards. With that knowledge, a subtle character-change occurs, due to the elimination of anxiety. One might say that only as deep-lying reaches of mind in the research-workers are drained of anxieties, shall we finally be able to evaluate and increase the scientific findings of psycho-analysis.

I start then by speaking of "analysand," but you will see that I believe the only "analysand" worth counting on is the one who is willing to be a patient, when he is presented with the

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psycho-analysis set before him; so that I make no differentiation between patient and patient, except perhaps this, that the so-called normal person has often a longer and more stubborn task before him in reaching the deepest levels of the mind.

THE PSYCHO-ANALYTIC TASK

The student in training comes to his analysis with the conscious object of being analysed for a set purpose. The patient comes consciously for the purpose of a cure for certain mental problems or disabilities, or for removal of symptoms. Once the analysis has really started, the same task presents itself in both cases. If we are anxious to "cure," instead of to "analyse" which leads to cure, we shall give to symptoms an emphasis of attention instead of directing it over a wider field of observation. We have to orientate ourselves afresh to every individual. We have never seen his or her like before; and yet each patient will possess in all likelihood two eyes, a nose and a mouth like the rest; that is, each will have an Oedipus complex, a castration dread, oral sadism, anal sadism, masochism, infantile omnipotence. These will not fail us. To know these familiar terms and to be able to detect these traits by this dream or that, by disconnected unrelated odd remarks or isolated acts in conduct or in dreams, is about as useful in understanding mental life as learning the names of the internal organs would be in understanding the intricate vital processes that keep the body alive. It is not true that the body is the sum of its organs. The live body has organs, but it is their functioning that is life.

Neither is a person's mentality a box of tricks, each with a separate label which we can affix neatly. It is an infinitely intricate living inner world, the dynamo of which is hidden. It is a dynamic set of forces, not static ones, with which we deal. In theory we must have our nomenclature, for science cannot otherwise proceed; but to offer to our patients explanations of their anxieties, their real sufferings, their inhibitions, in phrases that belong to science, as, for example, "this is anal sadism," "this is moral masochism," is to be of the blind leading the blind. It is of as much use in adult analysis as it would be in the analysis of a three-year-old. Sometimes, if not often, it is worse than useless. Have not many of us had the experience in early stages of our analysis of an immediate conviction of sin if we

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have been told "that is anal sadism, that is narcissism"? This type of interpretation plays into the guilt reactions and is positively inhibiting. Scientific terms are for the analyst sometimes but the cover for moral indictments unsuspected by himself.

What is the analytical task presented to us and to the patient? We have first the man's life as he is actually living it; his work, his intimate relationships, his emotional attitudes to people and to life, his sublimations, his inhibitions, his positive disabilities—all that makes up his life. Our purpose in analysing him is not to find out his complexes, but to help him to find out why he *feels* like this, why he *does* that, what *prevents* him from accomplishing this task, why he has this symptom. To do this means unravelling the past, remembering forgotten incidents and phantasies, finding original patterns and how and where they were laid down. It means much more. If we are to get readjustments at all, it means that there will slowly come to consciousness desires and impulses that have been stifled and repressed, and others that have never been known in consciousness at all, whose presence can only be surmised and known at first by the vehemences of disgust and negation. Through this process, the analyst can only steer analysis to successful completion if his own integrity is whole. As Miss Searl has said,* the analyst unites in himself the claims of both the phantasy and the reality worlds. The analyst must permit and sustain every rôle thrust upon him. Those rôles must be worked through and exhausted *via himself*. Neither must the analyst have any other goal than that of *analysing* the material presented to him, of understanding and penetrating to the recesses that are hidden. Analysts must be allowed their private predilections in their private lives. We keep our private ideals in spite of all analysis. We may privately prefer beech trees to cedars, that type of character to this, and have our private evaluations of what a worthy life really is and what is useful to humanity. But these things, eminently useful as they are to us as individuals and to our necessary illusions, are of small importance to the world outside us, and most assuredly they are of no use in the consulting-room.

The person on the couch has his own problems, and it is not for us to envisage any result out of the analysis in accordance with our particular sense of values and desirabilities. I would here search the analyst's conscience with regard to the use of

**Int. J. Psycho-Anal.*, 1929, Vol. X, p. 284.

the word "normal." Do we hope that our patient will be so analysed as to emerge a *normal* person, or do we hope that by analysing resistances to resolve anxiety the patient's own potentialities may be realizable? The first is to set one's *own* goal in front of the patient; the second is to set oneself the *patient's* unknown goal. Only as we can bear the unknown, only as we are not "hot for certainties," shall we be able to let the patient alone. We do not know his norm. We do not know what his potentialities are. We cannot know until the task of raising repression and resolving anxiety is done. He does not know himself. If we are analysing to make people "normal" instead of "analysing," then we must look once more for our own infantile super-ego, look to see if "normal" is not meaning somehow our idea of good, our idea of perfect. There is the equally false conception of normality meaning lack of repression and ability to have easy sexual experiences. Neither is this the object of analysis nor a psycho-analytical ideal. The ideal concerns only the analysis of resistances, so that there shall be the greatest chance of reconciling id and super-ego in the reality-life of the ego.

Hence any analyst who departs from analytical procedure so far as to intrude his personality on the patient so that the patient gathers that his view of normality is such and such, that he values this quality or that type of mind or character, has diverted the analysis from its true goal. He sets up an attempt on the part of the patient to orientate himself on a partially real picture, or he sets up a reaction against some line of development that may really be the patient's own. The patient should gather nothing of the particularities of the analyst. The patient will assimilate from the analyst all the time—this I will refer to again—but the main assimilation should be that of courage to face the truth. The particular outcome of the analysis must be the result of analysis alone. The psycho-analytical task then is to help the patient to face the truth about himself, but the analyst must be convinced in himself that this task is not a destructive one. Some patients will thus express their fears, and probably all analysands at an early stage will be tempted to feel it so. Only a belief through experience carries the analyst through the periods of seeming disintegration that occur. Everything here depends upon our attitude to the unconscious, upon our recognition that the very forces that, repressed and unsublimated, work for undoing are the very forces that, canal-

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ized, make for health and mental stability. If patients persist in thinking that we are saying to them "You must get rid of sadism, your anal sadism, your narcissism, etc., etc.," we detect that the infantile super-ego is still rampant and that no reconciliation with unconscious forces, and no understanding of them, has yet occurred.

Some time ago when I was attempting to work out further the problem of "Hamlet," I realized that one only grasped its deepest meaning by seeing it as a theme that was essential for Shakespeare's own dramatic creations: that "Hamlet" could only be understood in terms of "Shakespeare." This took me to a larger synthesis. You remember that the poet said: "All the world's a stage, and one man in his time plays many parts." One thought of Shakespeare's actual life, the scanty records of it that remain. Yet those records are enough! We gather two main facts. One is that he had an unusually rich emotional life; the other is that there ran through his life a stable purpose which never flagged. To the house and property he had retrieved after his father's ruin he returned accompanied by all that befits old age, with friends and honour. "One man in his time plays many parts." Yet from the time of his leaving Stratford to serve as an ostler in London until his return there with fame and fortune, he played the rôle of *Shakespeare in life* and not the rôle of one of the creatures of his phantasy. He was not Iago, or Brutus, or the Dane; and, to understand completely, we must also say neither was he Lady Macbeth, nor Viola, nor Rosalind. Yet the gamut of all those passions was within him. There we have a glimpse of the task in psycho-analysis. There lies the analytical drama. If patients can externalize in the analysis the many rôles the unconscious plays in phantasy, then they too can build an integrated ego in actual life. It is the analyst's technique that raises the curtain, and, if so fortunate, then he can play the part of the interpreter. Here is the villain; this the hero; that the merciless judge. The plot was this: the phantasy, the childhood incident, the re-presented thing in life to-day are linked together, making a whole. All the time that the analyst is entering into the play and interpreting, he is saying: "It is all yours. You made the plot, you invented the characters. It's your show, you must be the showman and the stage manager. You must command these creatures, not they you." So that finally a patient learns not to be afraid either

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of his id phantasies or super-ego terrors, if they have played out their rôles in an analytical experience.

Here lies the link with the play technique in child analysis. In play a child dramatizes the inner story. In adult analysis it has to be tracked through dreams, phantasies, memories, and linked with the staging of present-day life. In that relegating of rôles, the infinite shifting, endless interchange of character—intricacies of super-ego, ego and id—the drama is being *externalized* and the patient learns what he is doing, rids himself of the fear not only of his wishes, but of the nemesis that his wishes postulate for him. The external world becomes more and more a possible habitable world as he ceases to people it with his own terrors and punishments. We see thus what in adult analysis leads to sanity and adaptation to reality. We talk about raising repression, and uncovering memories. We all have experiences of a very clear psychological development gathered from patients, a good map, so to speak, and yet nothing dynamically changes for them. Technique fails. Perhaps it will be long before it is subtle enough to bring all the actors on the stage. One character has played the rôle too long to allow any other to show himself. Id or the ego, or the super-ego ; Iago, or Fortinbras or Hamlet. The other characters are all there, and it means the readjustment of a life if we can persuade those others by some nuance of technique to take the stage.

I will proceed now to the setting of the actual analysis with some general remarks based on experience for the possible help of the beginner.

I always have a very short preliminary interview with a prospective patient before the analysis proper begins. Not being responsible for diagnosis, I can confine this to the question of times of appointments and fees. I make some reference to the reason for taking up analysis, but do not allow the patient to give this in any detail. I offer some very short explanation in very general terms of the method of procedure. The couch can be seen, and I explain that it has been found that the patient has greater possibilities of thinking and talking aloud if the analyst is out of sight. In speaking of fees I explain that the analyst's time can only accommodate a practice of a definite number of patients. He cannot fill up free hours that are caused through absences, and therefore the hours relegated to the patient must be charged for. Any alteration of this rule I leave

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until circumstances arise that must be dealt with in view of external realities and unconscious motives. I do not say this to the patient. I lay down the principle and only consider exceptions in view of exigencies as they may arise. This short interview will provide the analyst with some kind of information concerning the personality with whom he has to work; rough and ready information, it is true.

At the second interview the analysis begins. One directs the patient to lie on the couch at once, reiterating again that the position gives greater ease and freedom to the patient, and to the analyst too, explaining that the more freely the analyst can listen, the more easily analysis can proceed. I always then ask what the patient desires analysis to do for him, to formulate his wishes as well as he can. This is essential, because it is true. I cannot do these things for him. His goal can be reached by a strong determination to co-operate in following what is required of him, and this I tell him forthwith. I then tell him what is required, and I assure him that he will find that the values he sets upon his words and ideas will not be the values that they will ultimately reveal. What he judges as silly, unworthy, irrelevant, will not be a judgment that holds valid in such an investigation as we are undertaking. We have shifted out of the conventional, logical, moral world into a world of psychological meanings and his task is to say what comes to his mind, and to be assured that as he fulfils this request, so the analyst will keep faith with him. The analyst must keep this pledge. The patient will prove for himself that no judgment is forthcoming from the analyst. I assure him too that this ability to say what is in his mind will only come slowly, that he will learn to be aware, as time goes on, of thoughts and feelings that are an accompaniment to what he is saying, and that he will get on the quicker by voicing these, by breaking off the thought he is voicing in favour of the intruding ones, and that he will proceed quicker the more courage he gets to express anything that is disagreeable to him. The analysis begins, and one lets the patient begin where he will, with an account of his present difficulties, or a résumé of his life, as some prefer. It does not matter which, since before long any connected account will be brought to a close and we shall be in the midst of more haphazard remarks, and the analysis will have really started.

I make no prohibitions at the beginning of analysis, and no

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rules other than the cardinal one of the so-called "free" associations. I have my doubts about even that of telling the patient he is asked not to make any radical change in his life, such as marriage, or a serious change in his occupation, until after analysis. I prefer to deal with these things as, and when, they occur, and not to suggest them beforehand, because I find things of great moment in the unconscious can get linked with any prohibitions and be put off until "after the analysis." "When I'm grown up," i.e. after analysis, "I shall do so and so."

I do not prohibit reading if I am asked for a ruling. I do not suggest it, but we must remember that every prohibition, even if it seems it might be an added leverage in analysis, always means that we are strengthening our rôle as super-ego, the prohibiting parent.

There are other details that arise for consideration. I have heard discussions upon such matters as whether the analyst should shake hands with patients, or help them on with their coats. I think these matters become important according to our own inner uncertainties, both about ourselves and about the patient. Let us take ourselves first. If we are of simple purpose and without pose, we shall be human and blest with common sense. For anything that occurs while the patient is not lying on the analytical couch, we should be guided by that tact and courtesy we should extend to a formal guest; to that we can add in a very few days our knowledge of the type of person, though that knowledge may not be very deep. If my patient looks for the ceremony of shaking hands, I shake hands. If he, or she, is of the type who compensates for hostility, the type who can only express hostility by an assurance that the object knows "it is all right," then I should shake hands: as, for example, where a patient begins by showing real grief at the memory of a mother who died years ago. When I gather that that mother was in reality a very worthy object of love and admiration, I know at once that this patient is going to have a great task in realizing the presence of unconscious hostility. Here I should shake hands.

A patient may start analysis with open expression of hostility and irritation at everything his mother does, at everything his mother says, her way of talking, walking, her mannerisms. I orientate myself accordingly. I do not shake hands. I give such

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a patient a casual nod when he comes in, and glance at him as he goes out. I say "Good morning" as briefly as I can. A patient brings a coat into the room accidentally. He puts it on, or she puts it on, after rising from the couch, and then gets inextricably mixed up in it and struggles. The guide here is common sense. I should not rush at the beginning to help the patient on with the coat, but I should not let him struggle and get embarrassed. Here one acts as one would to a guest.

If a patient wept and had no handkerchief: if a patient had a cold and no handkerchief, I should lend one. If money for fares had been forgotten, I should lend it. Of course there are unconscious reasons for all these things, but if we are able analysts we shall deal with these same things not as separate manifestations, to be analysed by themselves, in the air, so to speak, but in their setting in the total analysis at the moment. The place for analysis is on the couch. When the patient is not lying on the couch, I treat him as a formal guest, and common sense and experience dictate what one does with a formal guest. To be mesmerized by calculations, "Should one, ought one, to do this or that?" in trifles argues a lack of ease in oneself, an anxiety due to deeper uncertainties in one's mind.

The patient will ask questions. Freud has said that the patient's questions should always be answered by himself. This is a golden rule, but it has its exceptions. We learn to sift these questions. We do not rebuff a patient by strong silence. We say: "If I do not answer this, it is because this is not what you really want to know. May we go on and try to find out what it is, and then you will find the answer?" We must by analysis find what a question means, and there may be many reasons for it. One cannot judge except by the context of the whole setting of the work. There are some questions that must be answered. If, for instance, a young girl has not the true sexual facts, I should answer her questions and tell her. If contraception were a mystery and I were asked about it, I should answer. I should make quite sure of the ignorance first. I should be equally careful that I did not fall into the rôle of the secretive and timid parent of childhood. That is what I mean by sifting questions. A patient may ask for information about a present-day subject, making an unconscious attempt "to try one out," so to speak. I find on this matter I vary. Concerning such questions I sometimes say: "Yes, I know that book, that play, that place," or on

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others: "I do not know, I have not read, I have not been there." Superficially, the analyst is acting in terms of reality here, demonstrating that he is not afraid of knowledge, that he is not afraid of ignorance either. This is a method of approach. It is the difference between a static, rigid method and a pliable one. "Oh," says a patient, "but last week I asked you a question and you did not answer; I wonder why you answer this one." "Because you are asking here a question which if I answer will give you freedom to tell me more. I know the book. We both know it. That makes you feel easy, and you can talk freely now. What interested you in it?" or, "I don't know it, you tell me about it. Last week, you remember, you asked one question, then another, then another. I did not answer because if I had answered nothing further would have been opened out from the answers. My answering would then have meant a full stop, not a further expansion of your thinking."

I think this is a guide in either asking questions of the patient oneself, or in answering or not answering questions put by the patient. Is one opening up a way for the patient to tell more, reveal himself more? Will he do it better by assurance that one knows (which end is served also by confessing ignorance) or will he keep on revealing things better if one keeps silent? Will a wild creature of the woods come into the open only when assured no one is watching, no one stirring, or does it need assurance that it may venture out?

There are two things to be kept in mind by the beginner, and I would add, these same two things the experienced analyst never must forget. The first is a real conception of the patient's task. He has to externalize in thought and feeling the inner drama. I have given you the analogy of Shakespeare's plays. If we see this task, then our first function is always to think of technique as a method by which we can help any individual patient to get on with this task. If we are not free from anxiety, we shall put up our own barred door. We shall not welcome Caliban, or Iago. We shall dismiss Titania as a shadow, and despise Bottom as a silly ass. If we do, they will not sport on the stage.

The first task is to get the patient to tell us and to tell us more and more. In this telling we must "go" with the patient. Empathy is the important thing. He will not go with us unless we go with him. We can see what he cannot, but we cannot make

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him see what we see unless we see first with him. I would put this necessity first in technique because it means we shall ask the right questions and approach resistances in the right way. We shall not oppose resistance to resistance, silence to silence, but shall be searching all the time to help resolve the difficulty. We shall know that the mind is built up on analogy, that for the abstract thing there is an equivalent concrete one. We shall encourage the patient to find analogy, simile, for his difficulties in expressing himself. Similes are the surest guides. Again I would point out the resemblance to a work of art. I will give you an example.

A patient comes in a quarter of an hour late. He says: "I wish I could get here on time. It's a week now I've been late. I hate being late. I ought to be early." He pauses and sighs in desperation. I fill the pause. "But as it works out it seems as though the 'ought' is in another direction. The 'ought' you feel in connection with the present is overweighted by a deeper 'ought' which makes you consistently late. We really want to know why you 'ought' to be late."

He thinks a minute and replies: "Well, for example, I could quite easily begin now and get my tennis kit ready for next summer, but I shall postpone it to the last minute." Then I reply: "So it's really a problem of being too early?" Then he goes on: "I was late to bed last night, but wide awake early. I went to a pantomime. Not bad, but it might be better." Pause. Here I do not wait for free associations. I "go" with the patient's interest. I say at once: "How would you make it better?" "Oh," he says, and shrugs his shoulders and laughs, "it's too silly, but one compares with the pantomimes one remembers." I recollect pantomimes myself at that moment, and I reply: "They were marvellous. What was so disappointing last night in comparison?" That convinces him. In a few minutes the child in the adult is telling me of the wicked fairy. "There was only a feeble bang when she appeared, and of all miserable disillusionments the worst, she walked on from the wings instead of coming out of the flame with the bang." Then I learn this. At the first pantomime he ever went to he arrived late with his nurse; the performance had begun. The most marvellous thing was a long fur tail that came from under a dish-cover and shot across the stage. The patient continues with detailed descriptions for nearly the rest of the hour. Finally he

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tells of how he remembers the funny man who caught his coat on something at the top of a flight of stairs and fell headlong down. The next time he appeared on the stairs he was very careful of his coat but his sleeve caught and he fell down again. The next time he appeared at the top of the stairs he had a tea-tray with him, and forthwith slid down the stairs on that. By this time the patient is convulsed with laughter instead of being in the despairing mood of his entry. The hour is finished. I have no time to give any interpretation but I know one factor in his lateness. I shall confirm my surmise by subsequent hours and correlate things that come later with this hour. I know what to look for. The main thing in this hour has been the release of that glimpse of childhood. He has told me that the time he saw the fur tail perform so wonderfully he went in late, the performance had begun. He has told me that accidents that make a person appear ridiculous are a cover for a child's desire to perform up and down the stairs with agility. I have gathered that there is permission to go in late after the performance has begun, but that he really wishes to be there before it starts. How did that fur tail get under the dish-cover? Suppose he came as much early to analysis as he is late? Then he would know who was in the analytical room, and see what went on there. So I infer we are on the theme of wanting to see and know about parental intercourse. He is envying the father's virility.

We must be able to go along with the patient in his interests, his complaints, whatever they are, in order to know about them.

At the same time that we are listening to the content, noting the theme, we shall learn to become aware of other revealing things, such as characteristic methods of expression, recurrences of a theme in another setting. We learn to see a recurring pattern. We get a fragment of a pattern at a time. It takes a whole analysis to see the whole pattern. Therefore we must be content with little interpretation at a time. We cannot interpret *every* time. We may take more than one hour to see one point clearly, but one small elucidation and to the point is enough and satisfactory, and worth many dissertations of a theoretical nature. If one cannot interpret anything clearly, but surmises some possible explanation, then one must say it is surmise, and that there will be confirmation if it is a fact. If the picture is too befogged, then one may say without fear of loss of prestige: "To-day we have done spade work, to-morrow we may see the

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result." We are not magicians, and to act as if we were prolongs the magic that we are trying to bring to consciousness in our patient's mind. It is an important thing that we should not over-emphasize the significance of dreams. They have their place. We get an immense help from them, but work that degenerates into symbol-hunting from dream material is not analysis. The dream, to be understood, will fit into a setting that has at once a reality stimulus, contains repressed memories, and has an unconscious significance, and the exploring of each facet will alone give the whole truth. It may well be in any given hour that only one aspect will be seen. The dream should occur in the analysis in its due place, not sought for, and attention should not be concentrated upon it to the exclusion of other things.

Another aid to the analyst is the power of recall of the previous hour's work. I do not here refer to the unconscious storage that goes on of all the main important facts, real and psychological, that belong to the analysis, which the analyst calls to his bidding when needed, but rather to the previous hour's analysis as a whole, the point reached, the unconscious theme that was being worked. By such recall during the succeeding hour either fresh light follows or a new theme is opened, and by such shifts one judges either further progress or where the resistances and anxieties are, and with what associated. I cannot emphasize enough the help that this power of recall will give. To illustrate what I mean: say an hour's analysis has brought to light the significance of a resistance. The next hour the patient arrives with every evidence of turmoil in the mind. The patient is in distress about some present situation. One gets an occupation of the mind with a current event. One begins the hour by listening, following whither the patient leads but picking up no clues as to the unconscious. There is nothing to show on to what the disturbance is hinged. When this happens one needs to think back to the last hour, remember against what the resistance was directed. Under cover of some external reality the patient is probably working off anxiety concerning the unconscious impulses which are nearer to the surface through the last hour's work.

We can make use of all actual occurrences connected with the analysis. Every detail of coming and going can give news of stress and anxiety. Any departure from usual custom is to be observed, such as a coat habitually left on a peg being brought

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into the consulting-room, or a handbag being left behind. The patient is late or too early. I note these things but I do not forcibly bring them to the patient's notice. I refer to them if during the hour they can naturally be hinged on to the unconscious theme. To bring them forcibly into daylight, to drag them in, so to speak, is to put the patient on his guard, to give him the unpleasant feeling that some detective is at work. We want him to be off his guard, we want him to be spontaneous, to be natural, forget, make slips. The more this happens the more we can get into touch with his unconscious. These are precious trifles for us, and above all we must not so interpret them that he will be careful *not* to do what he has done in the future. They can be so interpreted as to help the patient to see that these absentmindednesses and slips are all grist to the mill for the accomplishment of his task.

Not many analysts have had the good fortune I had in my first patient. I doubt if another lay analyst ever will. I was entrusted, as I ought not to have been, with a psychotic patient who had recovered sufficiently to be discharged from a mental home. I was too conscious of my ignorance and too frightened to do much interpretation. I listened for over twelve months for an hour a day to her. I did little more than employ every ruse I knew to get her confidence. I was fascinated by the phantasy periods. We walked about the room at these times. She explained to me certain things about the stove, the hot-water pipes, the electric bulbs, the switches. They were all the hiding-places of evil powers. At other times she went over and over again the years of childhood, in which her learning difficulties had been insurmountable. In this wearisome reiteration we yet reached fresh facts as the cycles returned. It was a useful experience as a foundation of technique to see how this patient gained a greater reality sense through the co-operation of the would-be analyst who, by entering into her phantasies and so getting more of them, helped to remove suspicions. By this very freedom to elaborate the phantasy-life, the patient got more grip on reality. The foundation of technique lies there.

I would like to illustrate from another case for beginners. It is true that here again was a psychotic element which always means wary walking, but since I have found the same precaution necessary in other types of cases I cite the pitfall. In the case I mention the patient gave for nearly three years the same

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consistent picture of her childhood as disciplined, suppressed and colourless. Now that picture was false in *fact*, as subsequent analysis showed. She had been an almost intractable child and nurses and governesses had more than they could manage to cope with her escapades. Yet the patient told no lie. What she held true was due to the mandate of the super-ego. Her childhood ought to have been like that. She had forgotten naughtiness. Similarly I can think of a patient with a strong reality-sense, who, when preparing gifts for her own children at Christmas, remarked to me: "Now if only *my* mother had given me gifts like these, a grocery shop with real bags of flour, real rice, real scales, how different life would have been." "Oh, think again," I said. She paused and, amazed, said: "What am I saying, it's the very thing I did have!" In this case, it was some time after the beginning of analysis that we found her childhood other than she had at first emotionally apprehended it. Here is a pitfall that the beginner can avoid. The picture given of childhood and of parents is to be taken as true for the patient for definite psychical reasons. The patient is not lying, but we must wait for actual facts, and find those facts as time goes on. We must be alive to every hint given where the psychical result does not tally with the facts. That departure from reality is going to give us some important truths concerning the patient's difficulties.

I leave special difficulties the analyst encounters, such as initial states of anxiety, for a later lecture. I am sure, however, when an analyst is confronted at the outset with a patient who acts like a naughty or terrified child, a knowledge of how child analysis is conducted is helpful. One may never have taken a child's analysis, but a knowledge of the technique of child analysis, and of how interpretation is given by means of understanding the behaviour of children, will be helpful in the handling of patients who start in an intractable state. We may at least have a clue to finding the right thing to do if we have heard of the experiences analysts have had with children in anxiety states.

3. SURVEY OF DEFENCE-MECHANISMS IN GENERAL CHARACTER-TRAITS AND IN CONDUCT*

EVALUATION OF PRE-CONSCIOUS MATERIAL

I CALL your attention to-night to the operation of defence-mechanisms in general character-traits and in conduct. To be able to recognize how they operate in the business of actual living, the ends they achieve for the individual, means a recognition of the task in analysis of resolving what are technically known as *resistances*.

Defence-mechanisms are those psychical methods which have been evolved to defend the ego from danger. The danger arises from the mandates of the super-ego issued against the wishes of the id. The defence-mechanisms that magically defend the ego are what we term "resistances" in analysis. One hears "resistance" spoken of as if it were specifically devised against *analysis*. The defence-mechanisms are always present, but during analysis a specific attempt to resolve them is made and success depends upon this resolution. The tightening of resistances during analytical work can be understood if we remember that the patient is defending himself psychically in ways analogous to those that a person in real danger would adopt if he were threatened with defencelessness. It matters not that the dangers are unreal. They feel real enough. The moment we begin to think with some degree of annoyance that the patient is resisting *analysis* then it behoves us to disengage ourselves from our personal affects and to search more deeply for the dangers against which the patient is defending himself.

The defence-mechanisms observable in analysis have been habitually present in the patient's character and conduct before analysis. A high light is now thrown upon them and any changes that occur in the personal psychology, any re-orientation through relief of anxiety, will depend upon the resolution of these defences. This resolution depends upon bringing to light two sets of forces, namely, the unconscious id wishes and the nature of the super-ego threats. We need to have an understanding of what happens if we can do this successfully. A suc-

* Reprinted from *Int. J. Psycho-Anal.*, 1930, Vol. XI, p. 361.

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cessful analysis does not mean that the unconscious wishes are abandoned. It does not mean that there are no more defence systems. It does not mean that the super-ego is analysed away.

Freud speaks of infantile wishes as being indestructible, pressing ever for fulfilment. What happens in the most successful analysis is a bringing to light of these wishes and a working through of infantile anxiety and emotional affects concerning these wishes. This means a knowledge of the magical system evolved to guard the ego. A modification of the super-ego takes place in consequence of this. This entails a greater reality-sense and a greater ability to operate in reality with less anxiety and greater satisfaction. It means the greater possibility of an integrated purpose in life, and much greater power of being emotionally unperturbed by the hostility and the affects of other people. I qualify all these results by the words "less" and "more." There will ensue *more* capacity to bear hostility, a *greater* reality-sense, *less* anxiety.

An adequate analysis has the following result. The indestructible infantile wishes of the unconscious are canalized in sublimations which are symbolical of those wishes. Sublimation is not a substitute for actual living; it is not living by proxy. It is a representation in some form of cultural value of those infantile wishes that never can become realities. It is when sublimation is inhibited or impossible that adult living does not touch reality. It is when sublimation is laden with anxiety that it brings no satisfaction: that is, when it is not complete sublimation but still an unconscious attempt to make *real* the infantile unconscious wishes. Analysis frees the sublimation from anxiety. This freeing liberates libido and genital development can then be completed. Reality-sense goes alongside this full genital development. Sublimation proceeds from the pre-genital levels. These levels are the omnipotent realms. We do not rid ourselves of omnipotent phantasy. In analysis we bring the infantile omnipotence to consciousness, which means an adaptation of omnipotent phantasy to the possibilities of reality. Accomplishment in reality is one of the defences of the ego in a well-analysed or well-adapted personality. The omnipotence is still there but it has become an ego-adjunct in sublimation; it now supports the ego, and with that unconscious drive the ego finds power and accomplishment in reality, which gives it security. This accom-

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plishment in reality wins the approval of the modified super-ego.

Now in analysis we have to find these defences of the ego in order that we may find how the ego is magically defending itself against danger. We have to bring this system to the light of consciousness and so reveal id wishes and super-ego terrors. What happens then is that those magical gestures and phantastic systems that have no reality value will disappear when brought to consciousness. The magic will turn to art, to science, to medicine, to psycho-analysis, to anything that the native talent of an individual allows.

I will now proceed to detail some of the defence-mechanisms as we meet them actually operating in life and so in analysis. A double bulwark of defence is found in those cases where a reality situation of some difficulty arises. There are always situations involved, but here I refer to those of a major type where a patient has ground enough for saying "It is *this* that makes me ill and unhappy and if this were put right, or if that had not happened, I should be well. It is *this* and not my inner difficulties that are the cause." We have a double line of defence. Loss of fortune, loss of love or loss by death is the sort of cataclysmic experience to which I refer. In these cases the analyst must accommodate himself to the period of natural mourning through which every normal human being will live. In such cases we must give every validity to pre-conscious expressions as such. To do less, by which I mean to drag in before its time the fact that sorrow may be also an over-compensation for repressed hostility, is to be guilty of an inhumanity that is due to our own unconscious drives for satisfaction. We have seen a "patient" where we should first have seen a whole human being who is not compact of unconscious only. There comes a time for such interpretation, but not until the mourning has been partially done. Even then the approach to the unconscious must, as always, be in terms of the infantile conflict that has never been resolved, and which shows itself attached to the latest love-object as it was to the first. The patient must feel that we accept the expressed sorrow and grief as he experiences it. It must be valid preconscious expression on its own ground for us, if we hope later to get the patient to accept other factors that will restore his equilibrium and reinstate him in real life again. Only by this attitude are we going to be subtle enough

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to bring to his notice, without offence, the unconscious factors that have made the pattern of his defence against hostility from infancy, which will include his attitude to the last painful reality experienced. I would now emphasize this latter aspect. We shall finally only help the patient if we do not shrink from this task of analysing defences when the time is ripe for it. When the time of mourning is past, one becomes aware, slowly it may be, that recrudescences of grief are to be seen very clearly linked with those unconscious sources of guilt that are to be accounted for by repressed hostilities. With this awareness analysis of the unconscious can proceed.

A typical defence-mechanism taking a reality course is that of successfully "making good." Here again the analyst has a delicate task. One finds a patient sometimes nullifying anxiety the whole time in a practical way, not by suppression of feeling, not by guard over thinking, but by constant deeds of kindness, which form a system of reparation. The "flight to reality" of which N. Searl has written* can bring about results as unfortunate as the flight to phantasy. A magical system can work out in reality terms and yet remain magical. It is in the analysis of the so-called normal person, the lively active vivid participant in life, that one becomes aware of how anxiety is discharged in a multitude of minor ways. One sees that the reality situations themselves carry a phantasy value. To this subject I shall return in the last lecture. On my drawing attention to a well-marked reparation system in the analysis of a normal person, I was appealed to by the patient in these words: "But for a long time I was unable to do any kindness for anybody. That was surely wrong. Are you suggesting now that it is wrong to think of and do things for others?" An answer here is imperative. One says: "We are not dealing with a question of right and wrong. We want to know why you were unable to do kindnesses formerly and why now you are driven to do them, and especially why you are unhappy and anxious if your plans are thwarted. You are being driven not by 'right' and 'wrong' but by fears and anxieties." When a patient prolongs an account of how he has helped another person, of time and trouble taken to ease and benefit another, then one looks to find what hidden feelings of guilt are being assuaged, if there are no actual past unkindnesses that have not been recalled. But again one does not con-

**Int. J. Psycho-Anal.*, 1929, Vol. X, p. 280.

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vey to the patient that this reparation system is "nothing but" hostility. That is not true. Love and penitence are there too. Our task is to make conscious the repressed memories and unconscious wishes. We are still caught up by our own super-ego fears if we think, or let a patient think, that thereby he will become a selfish and ruthless person.

A subtler form of this particular defence-mechanism, viz. "making good," is to be found not in the ego's practical activity in the external world but in an attempt at reformation of character. Patients will sometimes become like obedient children. They are never late, never absent. They seemingly accept interpretations on the analyst's authority. Point out the sexual significances of phantasies, and such patients will then subsequently provide other phantasies of the same kind. Any attempt to get behind this character-reformation defence produces stress for which very often relief is sought outside the analysis. This can take the form of asking for an opinion, seeking advice, consulting a doctor for a minor ailment. The impression given is that of a tractable child who is anxious to do what an authority lays down. How intricately and deeply rooted we can find this defence! One will hear whenever such a patient is constipated that he has taken medicine. One will know whenever a shirt is slightly soiled, and will learn why a clean one has not been put on, and when it will be put on. One will know the state of the house drains and that the sanitary inspector has been called in. One hears that the housemaid left some dust on the hall-stand but she has been reprimanded; one is told that though the bath-water was nearly cold, the patient nevertheless took a bath. The reformation scheme is in full swing. The patient is busy and safe in being a reformed character. The patient is telling one all the time: "I am not the person I once was. I am quite different." This constant magic of reformation is the block to memory, is a defence against a feeling of guilt. We do not get far by speaking to the patient of reaction-formations. The words carry no weight. "I'd like to get a cloth and rub all the marks off your dirty windows," said a patient. The sadistic glee in the voice, the context of the hour, made it quite plain that the reaction-formation is in the nature of the return of the repressed impulse. So that when the patient is constantly conveying to us that this reformation in character has taken place, we must not hope to analyse by speaking of reaction-formations. We have to

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demonstrate that the same impulses are discernible in the reformation as before it, that obedience has in it the same factors as disobedience—that black is white and white black. We have to point out that anxiety is being allayed by this system of goodness and obedience. Such patients as a rule eschew being childish, eschew having childish phantasies and behaving childishly. They dislike childishness in other people. They forget their own childhood. By all those signs one judges of the immense defence they are putting up against their own childishness. The impression such a patient gives is that of a very little child who is behaving like an adult, or rather as a child thinks it ought to behave to pass as an adult. The truth is that such a patient will only become adult when he has permitted himself to become a child again, and to permit this we have not only to uncover anxiety but to make it possible for anxiety to be borne. Where half a lifetime has been spent in forging these supports of reaction-formation against danger, we shall not expect to find the conventionally good character change rapidly, or sublimation of direct impulses to follow in a short time. It is this type of patient who will indulge in phantasies of “after analysis is over”; and more often than not what will emerge from a phantasy of “after analysis” is some camouflaged indulgence of an id wish. It is like a child saying “I’ll do what I like when I’m grown up,” and this “what I like” is the indulgence of a forbidden thing; this means that the adult appears good to the child but is, of course, only a hypocrite. The secret life that is hidden is wicked, but permissible if hidden, and that is exactly the drama the patient is enacting.

Another system which alternates with this is that of conveying to the analyst the impression that the adult patient is only a small child. It is done by deft touches, and very slowly the most elusive patient will build up this picture. It is done unconsciously but with all the artistry of the unconscious, and it is done to cut the ground from under the analyst’s feet. One hears that the patient has eaten a little meal or a little drink has been taken in the night. Another day the patient has had a very small evacuation of the bowels. Another time one hears a complaint that a window could not be opened, it was too heavy for small hands. The boot-maker has no shoes small enough for the little feet. The patient will decry any importance being attached to something that has been done because it is so insignificant.

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There will be a basis of reality perhaps in the allusions to feet and hands, but the artistry is in the reference to them. One is being told "See I am so small, so tiny, so helpless." It is unconsciously intended to quieten and to allay the analyst's suspicions. Under that plea of smallness lie the omnipotent phantasies that are so potent and powerful that safety is only possible while assurance is being given that the patient is only a little child.

Another successful defence is that of forestalling expected criticism. The patient himself will censure his conduct at the present moment, or blame himself for childish traits. If psycho-analytical terminology is known, criticism proceeds in analytical terms. A phantasy is told and then the patient adds: "I know that is sadistic of me; I know that is very anal in its purport." As skill is acquired the patient offers some interpretation of a dream, with a critical remark upon the unconscious wishes hidden in it. I have known much insight to be shown concerning the unconscious in a case where this particular defence was prominent; but insight did not bring about psychological changes, just for the very reason that anxiety was being carefully fenced off and drained in other directions quite obscure to the patient and only found with difficulty by the analyst. The way of procedure here, once one is assured of this defence, is to ask the patient to forego the explanation, to forego criticizing actions and thoughts. What the patient has to do is to expose himself to the fear of criticism and not to forestall what he believes is inevitable. This really feels like a danger, and will be sooner or later a source of discomfort to the patient and the path opens before the analyst to track the discomfort to the deeper-lying anxiety which it implies. Instead of forestalling expected criticism anxiety can take the form of conducting the analysis. This is often done by those who are very seriously anxious to do the analytical task thoroughly. They wish to leave no stone unturned, to do their utmost to reach their difficulties. Let the analyst, for instance, say once: "Well, go back to the dream here, it might help," such a patient follows this cue on a subsequent occasion. He will come to a halt in talking and then say: "Well, let me go back to the dream now." A patient will forcibly wrest his thinking from one theme to another. "We have not got the meaning of such and such a part of the dream." We must recognize in these attempts to control the analysis the urgency of anxiety and not give it any other explanation. It is

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the unknown, the loss of control, the patient fears; and it is all part of the analytical task to make it possible for the patient to give up controlling and directing his thinking.

Another attempt to allay anxiety is to be found when a patient is constantly concerned with wondering if the analyst knows such and such a thing. The patient is unconscious of the real purport of this wondering. The questions are far too subtly manipulated to be mere curiosity, if there is such a thing as mere curiosity. Over a length of time the analyst must determine the meaning. Now it is in reference to a book. "I wonder if you have read this book," or "I wonder if you have heard of such and such a custom" or later "if you know anything of cars, you will know of course so and so." Then again, "I don't suppose you know so and so." One sees here every variation of this struggle. "Do you know?" "If you know this, you will understand what I am referring to." "I don't suppose you know." The patient wants to know *if one knows*. But it is none of these things in consciousness that he wants to know if one knows. I would not leave unanswered all questions. On one occasion I asked a patient to change his time to oblige me. He did so willingly. The next hour he said: "I wonder why you wanted to change my time, I wonder." I then told him why. I did this not to stop the wondering but to give him a reality for a cause of action and to remove myself from the realm of the omnipotent arbitrary gods, to bring in fact some support to the ego in facing the unconscious phantasies that something dire and terrible would one day happen. As a child he wished he had been through a fire and earthquake and shipwreck, when he would *know* he could bear it. When he keeps on asking "Do you know?" he is really asking me "Do you know what will happen?" "Can you foresee the future?"

There is another defence-mechanism which I have found difficult and needing all one's ingenuity in technique. There are personalities which by reason of their charm and humour and thoughtfulness for others disarm opposition. They gain affection and alliances of love and service all round them, wherever they may be. One finds that that charm often flowers out of anxiety. Such people have usually an intuitive way of finding the soft heart beneath uncompromising exteriors. They find a way somehow of orientating themselves very subtly to anyone with whom they have to deal. If not their charm, nor their humour,

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nor their fancies bring this about, then suffering may. If suffering displayed does not, then suffering borne with a smile and fortitude may. Analysis brings us face to face with the fact that it is at the ego's expense that their swift intuition works. They become unhappy and uncomfortable unless they are assured of love and acceptance, and this necessity will cause them often to deviate from courses that are to the ego's real advantage in the external world. They differ very greatly from the obedient type to which I referred where the strong infantile super-ego impairs elasticity and powers of development. Here is abundant elasticity and power of development, but the orientation is determined by the loved and feared object in the external world. The exigencies of anxiety are such that the ego's power of criticism and evaluation becomes lost when such a person selects objects of love and fear. The difficulty in analysis lies in the unconscious appeals made to interest and capture the analyst's attention. These appeals are in no way different from those employed to disarm an irate father, which made him laugh instead of being angry, and ended by his kissing his child. They have captured a severe tutor, softened an examiner's heart and made customs officers relent. The whole artillery is brought out in analysis, and this will bewilder by reason of its wealth and liveliness and interest, not by stubbornness and dryness. By one's movements, one's words, one's clothes, the tone of one's voice this type of patient will know all there is to be gathered about one from these betraying things, and the analyst who has a pose to maintain and pretends to know when he does not, will finally be outwitted, though this is true of many patients. I know of no way with a patient like this but the analyst's clear hold on the anxiety, and a determination to seek it out in all the labyrinths through which the patient will lead him. There are guiding sign-posts. Firstly, one may be quite sure, where a patient has acquired such power in dealing with other people, that genital development is partially established; secondly, that some kind of external situation in childhood has caused real anxiety; and thirdly, that this situation has never been overcome and regression to earlier phases of development has taken place. Dramatization will frequently occur within such an analysis. The work consists of getting behind the scenes that *are* being staged to those which preceded them. I mean there is a repetition of certain scenes in a drama as though they were the

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whole story. We have to get the earlier ones to understand the enacted ones and it is against the earlier ones that all the defences are directed. The patient is alleviating anxiety all the time in dramatization. We have to work for the recollection upon which depends resolution of anxiety.

Then there is the defence system of the patient who feels himself to be a fool. He is generally a person of considerable intellectual attainment, but he does not entirely believe it. He is inhibited from making full use of his gifts. It takes a whole analysis to understand all the causes of this inhibition. The analysis will be marked by a period of advance and then succeeded by a period of blindness when every scrap of insight is lost. The patient is then overcome by despair at not understanding. He really feels a fool to himself. One has to remember he *feels* like that. Moreover he can do more than feel it. He can so act as to make others, if they are not far-seeing, almost believe that he is a fool. He can ask questions or give replies that are calculated to prove that he is a fool. While he feels a fool to himself temporarily, he has gained his main unconscious object if he has led someone else to think he is a fool. Then he has really fooled the other person, as Hamlet would say, "to the top of his bent." Like Hamlet, he puts "an antic disposition on," not purposely, but of necessity; and one will not get to the heart of his mystery by any short cut, by any active therapy, by any ruse, by nothing in fact but by a patience longer than his and a knowledge that his fooling and emotional blindness is rooted deep in earliest childhood where some reality, due to his own unconscious phantasies, was too terrible to believe. He knows, but he dare not believe it. Reality is not real; it must not be real. One has got to work back both to the denied reality as well as to the earliest phantasies to understand that reiterated "I don't see. I don't understand. I don't know what you mean." All through an analysis of this type one must be alive to the idea that the one person who is to be fooled is the analyst. But if the analyst is not fooled, the patient will finally realize that there is no need for him to fool himself either. It is the wise man who can play the fool. This defence-mechanism is really another variant of "I am so little, you have nothing to fear." Here it is "I am a fool, I have no power. I am in your power." A patient of this type will often lie the hour through as if he or she were dead, indeed will sometimes draw attention to the

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corpse-like attitude. It is the extremity of anxiety, a feigning of death to escape death, and we are wise to let anxiety be alleviated in this way for some time before we interfere, indeed until we can conclusively prove our statements.

All these defence-mechanisms against anxiety have a magical basis. Some work out as adaptations in reality, have reality values, such as the ability to maintain pleasurable relationships with people and to do services for them. But in this last one we see the magical omnipotence more clearly. We can find magic at work under seemingly ordinary behaviour as well as extraordinary. To find this is always to have opened a way of analysing anxiety; to fail to find omnipotent gestures is to lose a way of analysing it. For instance, a person of my acquaintance had quite a magical way of restoring a sense of well-being. She would take a bath during the afternoon. Analysis revealed an incident in childhood when she covered herself and the furniture with stickphast paste and so provoked her father's anger. Then she was bathed and cleanly dressed and her father kissed her. In middle age an afternoon bath still resolved anxiety and life became cheerful again.

The fear and anxiety concerning unconscious sadistic phantasies produces characteristic methods of behaviour in some patients. In paranoia we deal with a definite abnormal defence. But these patients to whom I refer find a channel of reality instead of delusion. They do their utmost, deftly as a rule, to get the analyst to talk in order to provoke an argument. Then they become fighters and defend another point of view. The analyst is proved to be wrong. In this situation the patients defend themselves against the anxiety of their own unconscious aggressiveness. They only feel safe when they are fighting and when they can lay the blame on a person in the external world for provoking the quarrel. What they must defend themselves from is the knowledge that *they* are the aggressors. Hence the constant attempt to make the analyst the provocateur. Some patients of this type will very subtly fasten upon any trifling cause of grievance such as an occasional being kept waiting, a change of hour, any slip of the tongue the analyst may make. These things are exploited to the uttermost. The cry is: "These things are real; they are your real errors." We may say without exception that patients like these are clinging to reality causes of their opposition and criticism, because they have yet to face their own un-

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conscious phantasies of aggression which have had no provocation in reality.

Another difficulty in reaching and analysing anxiety occurs with those patients who are capable of satisfactory sexual intercourse as far as physical potency and enjoyment is concerned. Psychical ease may be absent. A certain freedom of libido has been achieved on the genital level, but psychical development lags behind. I have found in married people and in lovers undergoing analysis that intercourse has very frequently occurred exactly at a time when, in the case of the man, the unconscious hostility to the woman has been gathering anxiety and, in the case of the woman, when her unconscious hostility to the man has been doing likewise. What has then happened is that the anxiety has been discharged in a sexual satisfaction, as though the anxiety of hostility could only be relieved by the assurance of actual physical love. Perhaps this is the meaning of the circumstance that so many people remain together who disagree and fight by day and reconcile themselves by night. We have here a solvent of anxiety that again appears in a natural reality-setting, accompanied as it is by a degree of normal development. It may very well happen that we shall not really analyse the anxiety except during periods of abstinence; and for these to be undertaken it will be necessary for the patient to find them worth while for an ultimate goal, and it will be necessary for the analyst to make conclusively clear to the patient the discharge of anxiety in intercourse in relation to the repressed hostility.

One could multiply indefinitely the defence-methods against anxiety. I leave the abnormal ones until a later lecture; but before I close I would like to refer to the type of mind that has made a very secure defence against anxiety by intellectual equipment and a development of severe logical processes of mind, so that the seemingly haphazard method of the analytical process is alien and repugnant and it is long before any reconciliation to it is made. Such patients persist in their abstractions, their intellectualization. Words, ideas, are their medium, their stand-by, their defence. We must then listen to their words, and remember that every abstract idea must in the course of any individual development have been preceded by a concrete thing. We have to make the bridge between the concrete and abstract, not arbitrarily, for that will not carry any weight, but by gradually reaching childhood and the buried phantasy-life.

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Sometimes it is visual imagery that has been severely repressed, and by some means we have to set it free. Sometimes it is auditory experiences allied with phantasy that is the key. Here is a typical example. A patient talks abstractions for half an hour. He gradually begins to play with words. This play I do not interrupt, until he says: "It seems foolish to keep on finding words to resemble the word 'century.' I've thought now of sentry, sentry boiler. I must stop this kind of associating; it is bulking too largely in my mind." I now intervene and say: "You need not stop at that interesting place. Just switch over from the word to the thing, this sentry boiler which is bulking too largely in your mind." He laughs, but goes on. He thinks of a little model lavatory which the day before seemed to get smaller as he thought of it. He thinks of Alice in Wonderland getting smaller and smaller and bigger and bigger so that she could get into places. Then he says: "My dream is coming back, bit by bit. I was in a room and the whole place was covered with holly, all the walls." He thinks of Christmas, Christmas presents, Christmas morning and climbing into his mother's bed. He thinks of the Christ-child born on Christmas Day. Holly suggests holy, the Holy child; but there is also "whole" which means "entire," and there is "hole" meaning broken, not entire. This analysis takes place in the last quarter of an hour and it is so far good, but it reveals another subtle defence which will not be worked through for a long time to come. It is given in the words "the dream comes back bit by bit." From those "bits" he puts together a room fully decorated in holly. The patient interprets unconscious significances of symbols in dreams with insight. Then he says: "But it seems too easy, too facile, the way I put things together." On other occasions he says: "It's so neat, I feel it is all wrong." What feels wrong to the patient is the putting together, the neatness, the building up "bit by bit." But that is the rightness. We shall only reach anxiety via the wrongness of untidiness, of pulling things apart, of undoing things bit by bit. Anxiety is annulled by a presentation of the opposite. This is a case where recovery of affect is the important thing, not the clarity of insight.

To return to the words and phrases that the intellectualist uses. The following are a few that will keep one close to the underlying problems: "a clear-cut argument," "a free flow of ideas," "gaps in reasoning," "a bad impression left behind,"

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"a sexual flavour," "a difficulty in getting ideas out," "a blind feeling," "badly brought up," "well brought up," "nothing in my mind," "analysis has not altered me," "how will analysis change me?" "how does analysis work?"

Our agility in shedding usage and custom that lie upon us with a weight—"heavy as frost and deep almost as life"—will help us to get through this sterile crystallization to the vivid and colourful life of childhood and the dynamics of the unconscious and so make articulate those emotions that are frozen.

I will also mention sneezing and coughing and violent blowing of the nose. On the one hand, there are causes for them in reality. We can accept those, but in the analyst's mind there should be a searching attitude. The infant can control omnipotently, or wish hostilely, by the first physical things it can do. There may be a manifestation of unconscious stress in the physical things permissible in analysis. Analysts may sneeze or cough. We too may be resorting to some omnipotent method in an unconscious problem. I find variations of voice an indication as to the varying conflicts going on. There is the voice that unconsciously takes on a childhood tone, the voice dropped to a whisper, the voice increasing in volume, there is the intonation of the ritualist. In voice changes one finds very surely a link with magical thoughts. It is worth pointing out that whenever a patient presents us with an overemphasis of one interest, one affect, we must expect to find a corresponding one repressed, i.e. marked anal interests accessible in consciousness means urethral interests inaccessible; masochism accessible, then sadism defended.

A brief summary of the defences detailed :—

- (a) Nullification of anxiety in reality; reparation systems. Cancelling out instead of remembrance of the past.
- (b) Cancelling out by magical gestures that yet have reality value.
- (c) Reformation of character instead of remembrance of the past.
- (d) Forestalling criticism by self-criticism.
- (e) Controlling the analysis.
- (f) Presenting the self as little, powerless, inferior, as a defence against the unconscious omnipotent phantasies which cause anxiety.

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(g) Projection of hostility on to the analyst, by provoking argument, or by exploiting any error made by the analyst.

(h) Intellectualization. The clue here is to search for the concrete represented by the abstract.

In our attempt to understand and resolve resistances we shall not accept sexual potency as proof of psychical genital development. We shall equate a close clinging to reality with dread of phantasy and an avoidance of reality with prolific phantasy. A clinging to childhood memories is to be equated with avoidance of the present time, and absorption in the present with avoidance of the past. We shall seek for visual imagery and the concrete things when a patient talks abstractions. We shall treat resistances, not as specifically directed against analysis but as what they truly are, defences the psyche has evolved in its attempt to reconcile the claims of the id and the super-ego in a world of reality.

4. THE DYNAMICS OF THE METHOD THE TRANSFERENCE*

THE crux of our technique lies in our dealing with transference. Upon our ability to deal with it depends the measure of success or failure that we experience in achieving our analytical goal. We may fail at times to give correct interpretations of unconscious material. We can correct our mistakes as further material emerges that puts us on the right track. We may miss opportunities of interpretation; they will occur again. This type of omission or error is not vital and not vital for this reason: we can only get to our goal by a very slow and intricate method. We cannot command the unconscious; we cannot browbeat resistances. We get our picture of the psychical disturbances in odd and isolated fragments which we have to put together as we go along, and small wonder if at times we put a piece we rescue into a too prominent place, or find that what we passed over as insignificant must be put in a high light. But we may rest assured that mistakes of this type will never wreck an analysis. We can with surety say: "This shows that the interpretation yesterday was incorrect, we now get this information to help us." Interpretation of dream-material particularly matters sometimes more for the analyst's narcissism than for the patient's progress; indeed, if progress depended upon dream-interpretation we should have more success than we get. A thing we can depend upon is that the patient will tell us correct news of the unconscious problems if we can deal with resistance. These problems will gradually reveal themselves; we need not search for them. The only thing we have to search for is the means of resolving the resistances. The rest follows. The failure to deal with defences over a long period means the end of the analysis. A gross mistake in dealing with them means a blocking of analysis.

The ability to deal with defences depends upon the recognition of transference and a technique to deal with it. So that a failure in handling transference is really the only mistake that is vital to analytical work. Any other mistake can be remedied, but errors in the handling of transference are not easy to make good.

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The first thing that is necessary in this task is to have a wide and deep enough conception of what transference means. That we need to have a wide and deep conception is at once seen by the fact that the word "transference" carries with it a narrow positive import. It has become the stock-in-trade of a popular psychological phraseology. A person is said "to have a transference," meaning thereby that the person is in love. It is the popular idea of the psycho-analytical method. One has heard it expressed as "one has got to fall in love with the analyst." The popular idea does not yet go as far as "one has got to hate the analyst." For psycho-analysts the terms negative and positive transference are rough and ready phrases that may describe the affects felt by a patient at given times. But if transference is going to be the leverage by which we work through defences to the repressed unconscious our conception must go beyond the ideas of negative and positive transference. I would remind you of the unconscious dramatization that one would wish to play itself out in an analysis, of the different rôles that become accessible if this dramatization occurs.

"Transference" begins with the first analytical session, whether the patient be neurotic or so-called normal, just because everyone has thoughts about another human being when brought into close contact. Outside the analytical room our thoughts about other people are never, even to the most intimate, fully expressed. We base our liking and disliking upon a private code of our own, and one individual known, even very intimately, to a number of people will produce a different conception in each one.

In analysis, through the specially conditioned contact, we have potentially the freest field for phantasy concerning the analyst. To keep this field free for phantasy is the patient's right. That is why we exclude contacts in reality and why it is inadvisable to analyse a person whom we have known previously in reality. The phantasy-free situation in analysis is necessary for the projection of the patient's own thoughts and feelings on to and into the analyst. But just as it is necessary for the patient not to have his phantasy-life in analysis blurred by actual knowledge of the analyst in reality, it is equally necessary for the analyst in his work with the patient. For if we have met the patient in a social environment we have already, according to our own set of values and our own likes and dislikes, made up

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some private conception of the person. He fits into a reality of our own, and our reality is a very partial and selective affair. Our business with the patient is to analyse his unconscious mind. From the first hour the patient will have thoughts and opinions about the analyst as in ordinary contacts, but the very fact of a phantasy-situation, the detachedness and isolation of the hour, the unknownness of the analyst, activates phantasy; and this, with the stimulus of dream-life and recollections of the past, brings about a very special relationship with the analyst. This relationship is the transference. In the unfolding drama of the patient's life the one to whom it is told must of necessity become a part of it, must be thought of as now sympathetic, now condemning, now indifferent. It begins like that, but it continues more intricately and more momentously. The analyst is caught up in the unfolding story. The patient is going to repeat his history again with regard to his actual parents; actual occurrences are going to be lived through, with the emotional affect re-lived towards the analyst, eventually in the rôle of mother and father, brothers and sisters. The unknown experience for the patient will be the coming to consciousness of affects and unconscious wishes with regard to the original figures, these wishes being made conscious with regard to the analyst. Not only are the *actual* parental figures going to be projected on to the analyst, but the phantastic and inhuman infantile primal figures will be imposed on the analyst. Nor is this the whole of the drama. In the patient's personality there are the conflicts of the id, ego, and super-ego, and these rôles will be distributed too. The analyst will represent id as against the super-ego of the patient; at other times, super-ego against the patient's id; sometimes the analyst will figure as the patient's ego. Patient and analyst will sometimes be in alliance against parental figures, or one parent will be in opposition to another. Transference is this ever-shifting interchange of rôles in the present or past life of reality or the phantasy-life of super-ego, ego, id, played out with the analyst on whom some of these rôles is constantly being thrust. The affects will be the whole gamut of emotional life, if we succeed in helping the patient to externalize his inner drama. Our ability to deal with transference in this wide conception of it depends upon our insight into the shifting rôles we are playing in the patient's phantasy-life, and our bringing this to consciousness clearly and adequately. Analysing the transference is

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not a separate task. It is the task. From the beginning to the end we must search for the rôle, for the situation into which we are being placed. It does nothing dynamically to point out that a patient has a negative or positive transference to the analyst. What have the words "transference," "negative," "positive," to do with childhood's life? Love, hate, horror, disgust, guiltiness, fear, distrust, need for support, shame, repentance, pride, desire, condemnation, *do* convey meaning. They have sense for us; but what is "transference" as an explanation of what we feel?

The analyst, if he is to deal with this projection on to himself of these varying rôles, must be alive to the dynamics of the situation in which he is placed. First he accepts what is projected on to him. Then he finds out what rôle this is. Is it linked with an actual occurrence? Is it a repetition of a real childhood situation? And if so, is the analyst father, mother, brother, sister? Is the rôle due to the patient's projection of super-ego, ego, or id? Again, what *external* reality has been the stimulus of this projection of the passing hour? How has this stimulus activated the pattern of reaction that has been crystallized out of old conflicts?

The analysis of transference means these three things:—

1. Finding the rôle the analyst is playing.
2. Illuminating the past, both real and phantastic, in terms of the re-living in the analysis and in the present-day conflicts.
3. Bringing to light, via the projections on to the analyst, the three forces: id, ego, super-ego.

The analyst represents phantasy according to his power to tolerate the projections, according to his power to evoke projections. He then helps the patient to reach reality by being able to explain why these projections occur, by bringing to light the feared unconscious wishes. Our very ability to interpret the feared thought or wish is the proof that we are not afraid, and that is the means by which the patient finally becomes unafraid. One must remember, though, that it takes time for the projections to be put on to the analyst and more time still for the patient to express them. We must always take the time factor into account and have patience.

It is in connection with this aspect of analysis that the depth of the analyst's own analysis counts most. Therapeutic results

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and true scientific findings hang upon this. If we are afraid of transference, the discharge of affects due to obscure causes, we shall be blind to evidences of them; and the blindness to hostile or loving attitudes can lead to a stultification of the analysis, even if it does not have more dramatic results, such as extreme anxiety, or a termination of the analysis. We may recognize hostility and fail to see compensating reactions, grief, reparation, which are affects of love. We may recognize the latter and not recognize hate. We may see the mother and sister projections and fail to see the father and brother, and vice versa. The predominantly male analyst may not be fully alive to the dynamics of a strong fixation to the mother's breast in a woman patient. His goal is easily hetero-sexuality; her goal may only with extreme difficulty be hetero-sexuality. A woman analyst whose masochism is plus will have difficulty in recognizing the male rôles thrust upon her, and so on. The analyst needs to be alive to these blind spots in himself.

There is another necessity in this task of analysing transference rôles. We accept the rôles in order to analyse them, but we cannot analyse them if unconsciously any rôle becomes psychically our own. If we react sadistically to the patient's masochism, or masochistically to the patient's sadism; if to the call of the id we become super-ego, and if finally, which means ultimate breakdown of analysis, we accept the child's longing for fulfilment with a father or mother substitute and deviate into reality courses, the analyst is not true to reality, and the patient's sore need to achieve ego-development is not accomplished.

We must stand firmly for the patient where two worlds meet. We must be able to demonstrate that all that is put upon us is the last link of a long chain going back unbroken to childhood and infancy, and, when we can see completed the pattern made by unconscious stress and outer environment, that it is predetermined and logical. We only hold the thread while the patient unwinds, until he has led us all the way and back again, and then we give it back to him. It is not ours but his. No analyst does this without establishing a transference to the patient. We must recognize that the test here should be the nature of the gratification we enjoy and desire. If every bit of analysis, every step towards the patient's ultimate freedom and power of using his gifts and leading a full life brings us satisfaction, and if failure does not depress us, then our transference is

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healthy. If we are caught up with discomfort, or find personal satisfaction in the patient's affects, then all is not well. We need not be afraid of experiencing affects from time to time. A patient whose life-long reactions have been obstinacy, querulousness, hostility, will not respond for a long time with any other type of affect. We are human. If we know we are reacting, if we are fully conscious of the reasons why one or other type of reaction a patient displays causes us discomfort, then we are saved from any kind of actual response by this very awareness. I always make it imperative myself, if a patient appears in my dreams, to analyse those dreams in order to find out exactly what person in my past, or what aspect of myself, the patient momentarily is representing, and on such days I should be wary of giving much interpretation to the particular patient.

I am going to give you a series of different types of transference phenomena. I cannot do anything but select them in the hope that the variety may bring within their scope some of your own difficulties. I will select two from the class who dramatize their anxiety, in whom we may be quite sure that actual occurrences are being re-staged again and again. That re-enacting means that the psyche is for ever trying the same way to overcome an unconscious problem connected with the event. What we need to find out, in order that this futile repetition may be resolved, are (1) the buried memories and (2) the unconscious factors.

Here is one. Quite early in his analysis a man patient lies down one day on the couch and complains of headache. He then takes out a red silk handkerchief, folds it into a bandage and puts it over his eyes round to the back of his head and ties it securely. He lies so the rest of the hour.

The first thing to grasp is that he is acting out something. Secondly he is acting out for the analyst. It is a transference phenomenon. Occurring early in analysis, one has little data as yet. One does not jump to any conclusion, save the cardinal ones of re-enacting and transference. At an opportune moment one may draw his attention to what he has done, not as a major interest, not as though it were anything of great importance, or one may stop him from acting and one does not want to do that yet. There is much one will not learn on this occasion, so one does not make him too aware. "Is the headache helped that way?" I said in a casual voice. "Yes," he replied, "I always do

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it; I tie it very tightly and lie quietly with my eyes closed." He is sad and subdued the whole hour and one gets little else but a recurrent theme of suffering. Then we infer that for some reason he is acting (though his head *really* aches) for the analyst. His rôle is that of sufferer. This means the analyst is figuring in some unconscious phantasy, fulfilling some rôle which demands that the patient shall show he is ill. I leave it at that. I know I have not said enough to stop this enactment recurring. A month later he repeats the action. This time during the hour he informs me that his wife is menstruating. At that point I interrupt and say: "Don't you think your bandage has some meaning you did not think of last time?" He thinks it is like a sanitary towel, especially as it is red. Then I make a transference interpretation but I do not call it transference. I simply say: "I wonder why you have to tell me that you are bleeding."

"Well," he said, "I suppose you will be sorry for me if you see I am ill."

"For whom did you act being ill when you were young?"

"Oh, both of them, father and mother. They would be kind if I was injured." Then he remembers when he was four years of age going into his father's dressing-room, finding the razor and pretending to shave himself as his father did. He cut himself and then went into his father's bedroom. Both parents jumped out of bed in alarm and attended to him.

You will grasp something of the psychological story underlying all this and the ultimate meaning of what appeared in the first place as a feminine identification. I give it as an example of how to approach the subject of transference, i.e. the acting is done for the analyst. The analyst's task is to find out what is being done, why it is done and what rôle the analyst is being made to play in a scene that occurred actually, and finally what unconscious wishes have got crystallized around that episode.

The next example is easy enough at first sight. A patient begins to be agitated. It is because of something green she has seen. She gets uneasy on the couch and thinks the door is opening. She remembers the door opening in childhood when her mother came into the nursery in a green dressing-gown and proceeded to give her an enema. The patient gets more agitated and cannot stay on the couch, and walks as far away as possible. In this case one can only give a partial interpretation, for much is not known. I do not talk of transference. I say: "You are re-

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enacting that scene, but acting it differently. I am now your mother. You remove yourself as far as you can. That's what you are doing to me."

This scene is a demonstration that the analyst is playing the mother-rôle, but the meaning of the constipation must be left at this juncture. Before the end of this hour the patient is singing to herself softly. She remembers an incident when she made her father angry and he sent her out of the room. As she went away, down the stairs, she sang this same air, to his exceeding annoyance because it meant defiance of him. Here, one interprets at once the change of rôles that has occurred. One says: "Then the singing is a defiance, once of your father, now re-enacted. I must now mean your father and the defiance is against me. But we don't know yet what you are being defiant about." This shift of rôles after an interpretation has been given is important. These examples illustrate analysis in progress where one is gradually sorting out the situations with regard to the parents, both actual and in unconscious phantasy. A transference-repetition connects the analyst with the prototype. A transference-interpretation will include both, not one alone, and a full interpretation means that a new unknown situation will then develop.

These are fairly obvious examples. Take the more difficult one where thoughts about the analyst are avoided, where anxiety about hostility is side-tracked by transferring it outside the analysis. It is in cases like this that the analyst must seek for every opportunity of finding a link that will bring external and analytical worlds together. As for example, a patient says:

"I object to his coming to lunch as if he had a right, and not asking my permission." A little later she says: "I don't know why the maid left the electric light burning, waste of my money." Later on she remarks: "I feel so empty."

In an obscure hour those three remarks give the only clue, but they are clue enough. She has a house and food and her cousin comes there as if he had a right. That makes her angry. She can protest. She has electric light and the maid uses it and wastes her money. That makes her angry. She can protest and ask the maid to be careful. Note that here you have reality-situation with which she can deal, and she gets an appropriate discharge of anger; but she feels no affects with regard to the analyst. Why not? Why must indignation be transferred to

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people in the external world? Because in real situations her anger is justifiable. Her substance is actually being used by others, and they have no right to use her thus. She is right in her annoyance. It is in phantasy that this patient's real anxiety is anchored. She has one transference expression: "I feel so empty." The indignation she feels at being used and wasted by others runs in line with her fear that, as she wished to use up her mother, then the same fate will be hers. She says: "I feel so empty." She is telling me that she has nothing and therefore has taken nothing. Therefore there is nothing I can take from her. Note that the analyst, by virtue of the two associations to cousin and maid, is in the double rôle of father and mother. A transference-interpretation brings us a step along the road. To bring any dynamic result you will see that we need:—

1. Memories of phantasies or childhood acts that prove the hostile wishes against both parents.
2. In relation to the analyst to find some wish to deprive the analyst of something, some covetous wish regarding the analyst which will be the equivalent of what the child wished to take from the parent.

The transference situation is always a difficulty in a case of this type. The greater the clinging to reality for discharge of affect, the more sure we may be that anxiety is bound up with phantasy. Consequently the unreality of the analytical hour means that energies are often used in the service of the super-ego and the subtlety of this use of analysis is amazing. Give such a patient a hint, for instance, that constantly taking aperients is indicative that we have some important work to do with regard to this necessity and immediately the aperients will be stopped, as the patient will say, "for the good of the analysis." If one points out that there has been a severe repression of masturbation, then masturbation is done deliberately "for the good of the analysis." Then if the patient reads that abstinence is better for analysis it will cease. The desire to do the analysis well, the wish to get a cue, a leading, makes the analytical work an extension of super-ego activity which thwarts a therapeutic result the whole time. The analyst represents to the patient's unconscious the same arbitrary vindictiveness that the infant felt in the oral phases of development. The patient's obedience, the terror of not having a rule to follow, is the effort to placate this

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monster. The analyst's task is by some means to get the feared sadistic wishes expressed, and only then will the transference change to something more human—the analyst human and consequently the patient. Whenever a patient is occupied during an hour in condemning the doings and behaviour of others, their speech, clothes, morals, manners, and the more certainly if the patient is passing a fair judgment, then one may conclude that this is offered to the analyst to secure the analyst's approval of the patient's disapproval of such things. Super-ego propitiation is offered to super-ego. On such occasions we have to be aware of any hints given in dreams or by associations that the realities condemned represent repressed unconscious wishes.

There are two situations that may develop rapidly at the beginning of analysis that require delicate handling or analysis will be thwarted. The first is the development of an overwhelming positive love-attitude which is expressed in vehement assertions of admiration and adoration. I have never found this occur except where hostility was so great and so feared that the only thing the psyche could do was to compensate for it in this manner. The task here, while rebuff and a too sudden pricking of the bubble would be fatal, is not to delay reaching interpretation of hostile thoughts having reference to the analyst. If this is not done soon enough a patient with a strong super-ego will make an excuse on some pretext or other to break off the analysis because of being unable to face the unconscious hostility.

The other situation is that of an immediate hostile transference. If this is articulate, of course the analysis has a good chance of success with the difficult work in the first stages. I am referring rather to the type of hostility which is at once obvious to the analyst but not articulate on the part of the patient. The difficulty comes in such cases through the patient's being unconscious of his hostile thoughts. One cannot say to a new patient as one can to someone further advanced: "Are you not suppressing some thought about me?" To a new patient of a negativistic nature such a remark would but increase the hostility which he feels, but does not know as yet as hostility, nor why he should feel it. One cannot interpret without giving reasons. To a new patient such interpretations sound like accusations.

I will give you an example of an analysis beginning with hos-

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tility and show how the patient gradually was eased and at last reached a stage where analysis was possible. A woman patient started her analysis by constant arguments about the impossibility of saying what came into her mind. There was no difficulty about the telling of sexual episodes. She had made the modern intellectual rationalization of non-repression. The trouble she experienced was that "of having to think a thing out first and then of having to go back to the beginning of the train of thought and repeating it aloud." "When this was done," she said, "the whole thing changed. It was different in speech from what it had been in thought." This meant that the analyst did not really know what was in her mind. This was only one of the many arguments to prove the impossibility of giving "free" associations. Every day there was a fresh argument, and every day one knew by many signs that the patient's unconscious hostility was getting unbearable, and that if one did not soon help her to express this the analysis would stop. The patient finally gave me a cue. She said:

"I believe this position makes me a difficulty."

"How could you talk freely then?"

"If I were walking." I gave the patient permission to walk. She paced the room for an hour, talking rapidly. This continued for a week or more. During that time she revealed by dreams that the first rôle assigned to me was that of an avenging terrifying mother. The patient had been severely punished in early childhood for loss of sphincter control. This control had subsequently been attained. Its sublimation was to be seen in the severe logical thought processes and an inability to speak without thinking. The patient's anxiety was raised to an unbearable degree by the recumbent position. One was asking her, in this demand for free association, *to lose control*. If I had done nothing but say "This is resistance" the analysis would have foundered. Something had to be done in order to lessen anxiety and to understand what it was about. In this case the understanding came through allowing the patient to keep control by walking about. The analysis during this period of a week brought enough relief of anxiety to allow of continuance of the work in the usual recumbent position.

Transference-inferences are to be drawn when the patient makes a reference to the room, or anything in the analytical room. I do not myself make an immediate interpretation of that

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and say at once: "You are thinking of the analyst." I wait until I know the purport of that thinking, what infantile phantasy, wish, or fear is being experienced. I do not drag a transference-interpretation into every hour, nor out of every dream. I search for suppression, or unconsciousness of thoughts, with regard to the analyst when the analysis is blocked. When it is moving freely with new phantasy or memory material, one can make transference-interpretations alongside; but the main thing at these times is the material which has become available through transference leverage. If such details as changes of furniture, fresh flowers, dead flowers not removed, clean curtains, changed covers, are not openly referred to I keep a watchful attitude for dream references or any unconscious manifestation that they have been noticed. The monthly account rendered is generally a sure and certain stimulus for some type of reaction and a chance of linking the analyst with the parental figures in some way.

Where a patient is grappling with a deep-seated denial of a bit of reality I come to his aid in connection with certain transference-manifestations. Take, for example, the type of patient who, to keep at bay castration-fears, has had to say, "It is not true she has no penis," or "I do not know whether she has one or not." When such a patient begins in consciousness to give some symbolical representation of this doubt, I come to the aid of reality, i.e. to the ego. For example, such a patient may say: "I do not know whether your hair is turning grey or not, sometimes I think 'yes,' sometimes 'no.' " To this I should reply: "Of course your observation is correct, it is turning grey." When a patient notices for the first time in the room something that has been there and must have been seen every day for twelve months or more, and says: "Well, that's new, I've never seen that before," then I am hopeful that at last I am beginning to exist. So far I have not really existed at all.

In analysis where the main transference is that of the super-ego on to the analyst, and phantasy-life with its wealth of projection of all the different rôles on to the analyst is inhibited, one finds very often a great preoccupation upon the proper functioning of the body. Just as the flight to reality is an escape from phantasy so in the functioning of the real body we can find this same escape. The phantasies are under the cover of what the patient regards as a very right and proper regard for health.

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Constipation means ill-health and therefore aperients must be taken. The number of evacuations daily or the size of the stool is of great importance. We must realize in these cases that the phantasies about the parental figures, the affects towards them are being expressed in these terms of reality and that this close hold on the actualities expresses the fear of the phantasy-life. Such patients are very often demonstrating in this way their power and omnipotence, not over faecal matter, but over the incorporated object, and what we hope to do is to demonstrate that in analysis this means power and control over the analyst. In such cases any transference-interpretations that bring nearer to consciousness this underlying omnipotence and control will cause protest because of the loosening of anxiety this means, and this is the way to an analysis of it. I know no rigidity of defence stronger than where flight to reality takes the form of the reality of bodily functions. To get phantasy freed from this stronghold and articulate in thoughts about the analyst, instead of being expressed in actual defaecating, urinating and menstruating, is one of the most stubborn tasks in analysis. Anxiety has found a plausible anchorage under which omnipotence is very secure.

Sometimes with a certain type of patient I spring a transference surprise remark. "Oh, I can't think of anything to say to-day. I've been trying to think and trying to remember things and I can't." One can reply: "Don't trouble. It won't matter, you know, if you *do* think of something." Or, when a holiday time is at hand, a patient in anxiety says: "Now I shall be so far away from you, what will happen if I get into a panic?" I reply: "Don't trouble, I shall be all right." These surprise remarks I should not make except where I knew definitely they would at once secure release of tension and bring about the required recognition of unconscious motives, and this predicates already a good deal of insight from analysis.

I said in a previous lecture that in any successful analysis the patient assimilated certain things from the analyst, which assimilation is an effect of transference. This assimilation will not be that of any modelling on the pattern of the analyst in reality. There should be no reality pattern. If the infantile super-ego is really modified, and transference of affects has really been possible, there are certain things the patient will be able to assimilate from the analyst. These will be truth and tolerance. That is why I said earlier that it is necessary in every analysis that we

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should actively demonstrate that we are unafraid. We must prove that we can see and know what the patient has been afraid of seeing and knowing. Affectless freedom and tolerance is the mark of a rational super-ego and it is this that should supersede the infantile super-ego of the patient during an analysis. No person leaves an analyst without a transference of some kind. If a person is well analysed there will be a feeling of good-will such as any human being will have towards one who has stood by steadfastly during a difficult season. There will be no burden of gratitude, on the one hand, nor, on the other, will there be any need to forget.

5. ANXIETY: OUTBREAK AND RESOLUTION*

WHEN an external danger threatens a person's life, fear dictates the ways taken to secure self-preservation.

Neurotic anxiety is due, not to an outer danger confronting the ego, but to an internal one. The greater the threat to the ego from this unknown danger the more desperately is the ego driven to seek safety. Every type of psychical vicissitude results. We have the whole range of psychical disturbances. Every type of inhibition is related to this anxiety. Every successful sublimation is a method of dealing with it. Behind physical suffering itself the ego can take shelter from more terrifying calamities that threaten its existence. Anxiety in its most momentous and spectacular aspects is exemplified by the world-conquerors. "Were we to do for ourselves what we do for our country what scoundrels we should be," said Cavour. Machiavelli and Napoleon are supreme examples. The inner drive of anxiety compels the world-conqueror to externalize his problem into terms of his country, with which he identifies himself. In terms of his country he is unsafe until he stands on top of the world. By fair means or foul, by violence or unscrupulousness, all who oppose his country, i.e. himself, must be removed. Only in supremacy is he safe.

To understand anxiety manifested in analysis one's mind must have grasped this sweep of vicissitudes that will include the epic of a Napoleon in reality, the great epics in literature, a little child stammering and raging in temper, or another succumbing to a vomiting fit and attended by solicitous parents. The struggle for ego-preservation is being waged in the last case as in the first. If we have firmly in our minds that the psychical problem is one of *bodily preservation*, we shall the more surely realize that it is not until the ego has attained a place of security against unconscious dangers that love can have much meaning beyond that of support, security and ownership, and that love which is not these is a danger and a menace to life. Love can only be an outgoing and a giving for both sexes where ego-anxiety in all its varied forms has been set at rest. This is an un-

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attainable ideal at present, but alleviation of anxiety through analysis will be more and more adequate as our technique becomes more subtle.

A little girl, oppressed with she knows not what apprehensions, casts her mind to the future with dread. She thinks: "I wish I'd been through an earthquake, a fire, a shipwreck. I wish it had all happened, then I *should know*. I should have been through the very worst then." The girl grows up and becomes a wife and mother. She suffers illness and survives operations. In analysis, after all her life experiences, the child in her cries out just the same. "If only I knew what would happen in the future." She is still waiting for the cataclysm, the earthquake and fire through which she is to test whether she is to survive. If earthquake and fire and shipwreck really happened and she survived, even then that ego-anxiety would not be appeased.

Another child reacts differently. She must test and try out her apprehensions of some frightful destiny. She courts punishment. "Don't dare to do that again," says her mother. She dares. For that "daring" she is shaken. "So that is what happens if you dare. You get shaken." It interests the child no longer. It is not dreadful enough. "If a man call his brother 'Fool,' he is in danger of hell-fire." So the child says "Fool" in a half-frightened way to herself. Nothing happens. "If a man has faith, he can remove mountains." So she has faith and commands a tree in the middle of the lawn to remove itself. It doesn't move. "That's all right, then," she thinks, "I knew nothing would happen." Note the concreteness of the dangers feared. Hell-fire is a real fire. The thing that is feared is real damage, real destruction to the actual body. This child, for ever proving that nothing happened, took for granted unconsciously that dire punishment was bound one day to occur. Later in life she became a case of hysteria conversion.

To handle anxiety states effectively we need to know what the patient is experiencing and why he is experiencing it. The first obvious thing is that he is in a state of fright, of greater or lesser degree, which may be shown in slight or marked manifestations, such as rigidity of body and inability to speak, a heavy weight of oppression on the chest, necessity to micturate frequently, attacks of diarrhoea, an inability to assume the recumbent position, turning to look at the analyst, a refusal to leave the room,

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an inability to lie on the couch at all, a necessity to be a distance away from the analyst, a need to walk about, quick breathing, rapid talking in a rising crescendo, a sudden insulting verbal attack, and, in extreme cases, an attempt to fling things about the room. I need not detail familiar signs further.

We infer from these signs that something has become unbearable. Liken it to being faced by an external menace when apparently there is no way of escape. It *feels* as though life were at stake. That which feels this panic is the self, the ego.

The menace that threatens the existence of the ego is the terrorizing unconscious super-ego evoked by the unconscious id-wishes. As the unconscious impulses gather momentum and strive for fulfilment, so the unconscious super-ego rages accordingly. The more unconscious these forces are the more incapable the ego is, the more impaired the sense of reality. The less the sense of reality, the greater the anxiety when the ego is hard beset between these forces.

Therefore in resolving an anxiety-state we have to subject the unconscious factors to reality. We have to bring into consciousness the feared unconscious impulse. We have to show how for that wish the unconscious super-ego has provided a dreadful punishment of exactly the same nature as the wish. The resolution of anxiety finally occurs through our exposing this unconscious dreaded wish in connection with the analyst, and showing also that the analyst has become the representative of the fierce punishing part of the mind. This means that we support the patient's ego. We ally ourselves with reality, for we can bear this hostile wish the unconscious directs against us, we can talk about it, show what it is for and what it desires to achieve. We can show that the terrible revenge imagined is the work of the unconscious mind, and does not exist in reality at all. We are not afraid. We do not retaliate or condemn. The all-important thing is the bringing into consciousness of the dreaded unconscious desire, for while anxiety is truly apprehension of terror, yet in anxiety-states we can see the psychical self-preservative function at work. Anxiety is offered also as a propitiation. It says: "See how terrified I am, how little, be kind to me, look after me!" That is also true, but we must remember that the little child is terrified of what in phantasy it omnipotently feels it can do, as though it believed that it really *could* destroy. It is frightened by its own power phantasies, frightened of course of

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destruction being turned against itself, but to analyse anxiety the emphasis must be put upon the hostile omnipotence the ego fears.

Take for example the following: A man explains his anxiety to me in terms of an actual reality-crisis in his present life. It is true he has one. "How will events turn out? What will happen?" is his continual cry. He works up, as it may justifiably appear, anxiety concerning this unknown issue. This reality with its attendant anxiety blocks nearly all phantasy life. Now and again he dares to give up his pre-occupation with reality, and what I find is this pattern.

When he was a child and he disliked people he would think: "I need not think of them and then they don't really exist." That gives at once the omnipotent scheme in which his psyche is involved.

His younger baby brother died when he was five years of age. He wished at that time he were the only child. The result of his wishing meant for him that the baby died. Later he reversed the omnipotent method. If he did *not* think, did not wish, people ceased to exist. His phantasy life is inhibited, sublimation is inhibited. "Not thinking," i.e. "not phantasying," is the return of the repressed through the repression. Both achieve the same end, viz. the omnipotent control, the power to destroy. He fears his own dreaded power. The ego is in a constant state of anxiety because of the unconscious sadism.

For practical purposes we will divide our analysands into three groups:—

- (a) Those who start their analysis in an anxiety-state.
- (b) Those who show no initial anxiety, but from whom we learn that anxiety in some form such as night terrors, phobias, fits of rage, were common in childhood.
- (c) Those who do not remember having suffered from anxiety to any degree of discomfort at all.

In every successful analysis we shall expect in due time to work back to the childhood anxiety of class (b), and have some kind of repetition of it.

In class (c), we shall hope to deal with the defence-mechanism in such a way as to know how anxiety has been annulled. If we are successful in analysing defence-mechanisms and loosening early anxiety we shall do much towards bringing about char-

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acter changes and liberating a personality. This means a very lengthy analysis.

Classes (b) and (c) I will group together. In them we have an easier initial-task of handling than in group (a). In these two we shall have a period of analysis before anxiety is accessible. We shall learn the characteristic defence-mechanism and symptoms, if any. We shall know the general trend of development and have a fairly good idea of the childhood setting of early anxiety-attacks. We shall have dream-material, and know the orientation of the transference-situation. Our finger will be on the pulse, and we shall be forewarned of the breaking down of defences. We shall note the disappearance of some symptom, and be ready to analyse an anxiety-state when it makes an appearance, analyse it, that is, in its setting: (1) the unconscious wish; (2) the direct reference to the analyst; (3) the correlation with earlier outbreaks; (4) the repetition-pattern from childhood. A complete analysis must supply all these factors in order to give the real support the ego needs for itself.

In class (a) anxiety marks the initial stages of the analysis. Here we know little or nothing of actual history. We have no data to draw upon and yet we have to do something to make analysis possible. We have to exercise immediate judgement and decisions in these cases, in the same way as the child analyst does in dealing with an anxiety-ridden child. For this I would say that at least a knowledge of how children's cases are conducted is desirable for any analyst, even though an actual child's analysis has never been undertaken. One principle can be laid down in adult analysis as in children's. This is, that as the child has definite things forbidden him, for definite reasons, so must the adult. The child is allowed the full scope of play and words. He is allowed to destroy his own toys, to carry on murderous intents towards cushions, but he is not allowed to hurt the analyst, i.e. he is not allowed to develop blind rages in which analysis is impossible. Extreme measures such as being sent home or being put out of the room are adopted here. The reason is that the analyst acts on behalf of reality in a situation where the child's ego is too feeble to act. Now in adult analysis there must be some such criterion. We must have some ultimate, beyond which no patient may go. The guide for that is reality and the conditions under which analysis can be carried on. Just as a child who made analysis impossible would be sent away, so

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an adult would be dismissed. An adult whose conduct interfered with the analyst's times must be treated firmly and for the same reason as in the case of a child. We must act for the ego, and not for the id or super-ego. That is, we must be guided by the demands of reality for ourselves and for the patient, and by the fact that we can only do our work under conditions that admit of analysis. There is, however, even for adults a restricted field for abreaction of anxiety, in addition to the usual one of the vehicle of words while the patient lies supine. The analyst must judge of the efficacy of allowing the patient to abreact anxiety in other ways than the usual verbal method and the test will be whether it conforms to the following criteria:—

- (a) The analysis must be confined to the usual time limit.
- (b) There must be no interference with the property in the room.
- (c) Interpretation should have the effect of reducing anxiety so that the patient can resume the usual analytical position. If this does not follow in due course, then the deviation from the normal procedure is serving no analytical end.

In handling anxiety-states with the necessary firmness and understanding one great asset is that of having experienced them oneself in personal analysis, of knowing what anxiety feels like, and of the complete knowledge of its meaning. This, rather than the calmness born of ignorance, is an asset for analysis. An analyst who *knows*, in this sense of having had unconscious anxiety analysed, will avoid the first error that can be made, viz. that of exacerbating anxiety, arousing it further. We have to learn by experience and knowledge a knack of saying the right word, doing the right thing, to make initial anxiety just tolerable. We must also get interpretative work going as soon as possible. Here again in this state the work follows the lines of child technique. Actions, gestures, incoherencies must be linked together to give some meaning and interpreted as soon as possible. As soon as anxiety subsides sufficiently and becomes intermittent, so that analytical work follows a more normal routine which means the transference-situation is developing, there is a very sure guide in all subsequent anxiety-states. It is true in all our work that the infantile problems, if not worked out in connection with the analyst, are repeated *ad infinitum* in connection with present-day people and affairs; but what is so difficult to

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achieve in certain types of analyses is thrown into high relief in an anxiety-case. When the anxiety-state occurs we must always find the present-day stimulus. There is every probability on days of stress that one will get a good analytical result if the patient has arrived at a point where he or she is lying down and talking. Dreams, memories, associations may reveal the unconscious wishes, but the crux of the matter is this, what in reality links with this out-break? It may be some thought not expressed about the analyst. It is very likely to be found in some suppressed external event. We must remember that the anxiety patient is one who dramatizes id, ego, super-ego. The rôles are distributed abroad, and all kinds of temporary alliances outside analysis are made for the alleviation of anxiety. So that a clue that always can be surmised in repetition-states of anxiety is a present-day event, a present-day person, analyst, or some other, who has in some way stimulated the patient's unconscious mind. We must correlate the present-day anxiety with our knowledge of the unconscious conflict, as far as it has been revealed. I have known a patient suffer an hour's anxiety, accompanied by migraine and excessive sleepiness due to the unconscious suppression of an immediate external stimulus. The following day or days revealed the suppressed fact. Here one had reached the very pattern in childhood where conversion symptoms had been laid down. For this patient came, not with migraine, but with a more serious symptom. During analysis this had disappeared and we reached in this type of hour that place of fluidity where a present-day event aroused id-wishes leading to unconscious suppression. The suppression caused immediate bodily suffering.

I cannot do better than close this lecture by giving you some examples of unsuccessful and successful technique. They will not include your difficulties, but every case is an experience, and only experience can give us an elasticity of orientation and increase our skill.

This case shows the beginner in technique. The patient was a young woman of twenty-five, unable to carry on her work because of anxiety attacks, the most marked feature being frequent micturition and colitis. She spent nearly an hour before each treatment in and out of the lavatory. When these symptoms subsided after some analysis, she had attacks of pain resembling rheumatism or she would develop an anxiety on going out into

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the street. Burning stripes would develop on throat and chest during treatment, much resembling stigmata. She had violent fits of temper.

I had not a grip of the dynamics then. The super-ego was not then known. Analysis of transference was mainly concerned with the analysis of the sexual phantasies in relation to the analyst and a pointing out of hostility. With the help of dreams, and the recovery of memories, analysis progressed in three years to the point where all the patient's symptoms practically disappeared and she went back to work. This meant the curtailment of analysis to twice a week. The patient came one week under the new régime and had a fit of hysterics on each occasion. She came a second week and the same thing happened. I then consulted a doctor and on his advice she left me and had an hour's analysis in the week with a male analyst. This went on for a few months, and then the analysis was stopped. She has now for eight years been away from London, and has had no relapse. This is what happened.

The patient built up a strong positive transference towards me with only occasional phases of negative feeling. Her violent outbursts of rage were nearly always directed against someone in the external world. By positive transference in the analysis and the negative effects outside, we had a scheme that worked up to the point of the disappearance of symptoms and recovery of her ability to work. I did not realize that her psychical assurance was an alliance with the mother by which she was unafraid of her hostility against others representing her father.

The curtailment of analysis, her going out into the world to work, left her with an intolerable heaped-up anxiety due to unanalysed negative feeling to the mother. She was left without an ally. The oral frustration lighted up again. The archaic super-ego became rampant. Her only way was the way of infancy. By screaming she would master me.

She got well so quickly afterwards because she had the alliance of a father-figure in giving free rein to her hostile thoughts about the mother, and the resolution of anxiety could follow.

I did not at that time know of the super-ego, ego and id forces. I did not realize the necessity for the full playing-out of these rôles and consequently had not a clear notion of the terror that was still present in the over-compensating positive

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mother-transference. Technique had not acquired the ability to bring within the analysis *all* the rôles, and *both* parental figures.

I would contrast that case with another young woman of the same age, who suffered from an inability to take any interest in life, or to follow up any of her main interests. The collapse had come after an unfortunate love-affair and had lasted over a year. Other external incidents had exacerbated her condition. She betrayed signs of fixed persecutory ideas and delusional tendencies. In analysis she showed anxiety at once by very rapid breathing and restlessness of hands and agitated movements. Her immediate and prolonged expressions of filial love and duty to her mother and her easily reached hostility to her father showed me the path clearly. Her hostility to the mother was played out in diatribes against a woman fortune-teller who had prophesied ill luck to her. This patient was accustomed to self-control. She had always been the good and docile daughter since the age of four or five. Her breakdown had brought depression. There was no fear of an immediate outbreak of anxiety but one had to note the heavy anxious breathing. I seized the first chance I had of associating myself with the fortune-teller. The patient of course did not believe that the association was valid; she laughed at it. Then it became possible later to bring her mother, myself and the fortune-teller together. After some months of work her interests returned. She resumed singing and dancing with increasing vigour, but anxiety was becoming free and her docility and sweetness gave place to energy and a very ragged temper.

One day her ballet-mistress made some uncalled-for critical remark. The patient came to me in great agitation. She lay down and began to beat her hands on the couch, and to talk rapidly. "She said, she said, she said, the wretch, the brute—if I could only talk to her face to face, be on equal terms with her, I'd tell her what I thought of her. Oh, I'm so afraid, so afraid!" Her voice got increasingly higher in pitch, and in another second she would have lost control in a fit of hysterics. I interfered here. "Yes," I said, "a good idea. Get up, that will help you." I got a chair for her, and said: "Let's sit face to face and tell me what you think about her."

She started again, explaining more coherently the scene that had taken place, and she concluded: "Now, don't you think

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Miss Sharpe is a wretch, don't you think she's a brute? I could kill her."

"Yes," I said, "I know you could kill me. That's what you are so frightened of, that's why you think I am bound to be a wretch and a brute. Won't you lie down now, you won't be frightened any more."

She lay down like an exhausted child, and said: "It must be true that underneath it's you and mother I'm afraid of."

"Only because you have not known why you hated her and felt like killing her when you were little. You have been afraid of your own thoughts." And so analysis proceeded. The next day she went calmly to her ballet-mistress and complained of the injustice and obtained an apology from her. We had no more hysterical attacks, and a much greater ease in analysing the transference-affects.

The success in this handling was due to the early recognition of anxiety signs, the knowledge that as depression symptoms were alleviated anxiety would increase, and the seizing of every opportunity of linking the hostility expressed to mother-surrogates in the external world on to myself.

I am going to refer again to a patient mentioned in an earlier lecture who started analysis with a strong hostile transference. I told you the first difficulty was in talking at all and of how hours were spent in explaining to me how she did not really and could not really tell me what she was really thinking, for when she spoke, what she said really did not seem the same as her thought. For every explanation I gave as to procedure, she had another difficulty. I only just kept hold of this case during the critical times, and then more by intuition than by real foresight. Had I had foresight I should have remembered her case in school when she stood up to lecture. I knew that anxiety concerning her unconscious hostility was increasing and that this meant an unbearable situation in a short time; but it was not until she said, "I believe the position makes me a difficulty," that I followed up with the suggestion she should walk. I would like to give the particulars again, as this is one of those cases where one had to interpret without much data, since we were at the beginning of the analysis.

As she walked about, and later on the couch, I encouraged her to describe and find similes for the difficulty in speech. They ran on these lines. She must know what she was going to say.

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To speak first and think afterwards would mean saying something foolish, making a mess of her thought. The more she thought of doing that, the more impossible it was to speak. Now I made a direct interpretation of this and, though she ridiculed it, she was able very soon to lie down. We came then to memories of early difficulties concerning accidents in defecation. It would have been useless to have regarded this patient's initial resistance as a conscious resistance to saying what was in her mind. It was not the "*what*" that was the difficulty, but the anxiety about loss of control that spontaneous talking meant to her in this position on the couch. To lose control, to talk freely, that is, to defecate as in the accidents, meant to be exposed to the feared hostile impulses of her unconscious, and consequently to endanger herself with regard to the hostile imago, the super-ego, the mother, the analyst. The only position of safety for her was in keeping control. That is why being allowed to walk about restored assurance at the most crucial moments of the anxiety.

This case illustrates very well the gain that results from asking the patient to describe the difficulty to us in similes. If only a patient will say "it seems as if"; "it is as if"; "it feels like this"; we can then get on the track of the meaning of unconscious resistance.

In a case of very severe anxiety I have allowed a patient for three months to sit on the floor, and after that, for a period of over six months, to get off the couch and sit near the fire when an anxiety-state appeared. In fact, I never with this patient gave any ruling at all. As anxiety lessened she remained on the couch longer, until finally she had no need to get up at all. I do not think this type of anxiety-case need give an analyst difficulty, if the analyst has more than book knowledge, i.e. if the analyst has himself been analysed sufficiently to reach anxiety levels. This means that one can gauge what *can* be borne and what *cannot*. One knows when to interpret, when to keep still. One understands that with a patient who turns cold with fright and sways with giddiness and drops off to sleep, one has three main things to keep in view.

The first is to give latitude for these abreactions. They in themselves make for readjustment. The sleep is the symbolical suicide. The shivering fear and anxiety is the protection against the unconscious hostility. This patient was acting like a little child in sitting on the floor. But such a burden of fear for such

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unknown infantile hostility can only be alleviated at first as one would alleviate it for a child with night-terrors. She is in a nightmare, and the night has to pass away on its own slow feet. The factor of time, the provision of an environment where the patient feels safe, is the first necessity. By being safe, I mean, where the patient *can be hostile safely*. She was being hostile by being the child on the floor, by being left to sleep. If I had interfered in the early stages of analysis at all it would have meant to her unconscious mind that *I* was afraid of her hostility, and therefore that it was not safe for her to be hostile. There must be latitude for the expression of anxiety, the allowing of fear-reactions, the factor of time, the provision of a safe place for hostility. There must be the maintenance of an absolutely kind, equable, imperturbable demeanour which a patient like this will know is born out of assurance, not out of ignorance of her state, nor yet out of an attempt to make her assured. To let a patient of this type leave the room half-dazed and stumbling, immersed in anxiety-effects, may at times cause one misgivings. But every time it so happened in this case there followed a lessening of the patient's own feared hostility. Had I shown anxiety or solicitude, her own anxiety would have increased. There must be direct, rapid interpretation the moment anything can be interpreted. Even if this is only a very partial interpretation one should not hesitate.

Lastly, in an anxiety-case, after the excessive states have subsided, one must watch carefully for the periodical stress. As these times recur it should become more possible to find a present-day stimulus that will light up a past situation with an unconscious impulse. I regard the present-day stimulus, always important, as of the utmost importance in finally resolving anxiety-states. This is to be borne in mind when one begins to analyse a case of severe anxiety. Present-day events, to begin with, have little reality. When the patient is on the way to recovery, and reality begins to play a part again, the recrudescence of anxiety can be definitely linked with a present-day stimulus and analysis can proceed with greater results.

When a patient suffering from anxiety finds safety in phantasy and avoids reality, I should allow a latitude in technique in dealing with any occurrence in analysis that was hinged to reality. For instance, if such a patient said: "I can't make out what that is on your desk. When I came in I thought it was a

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box of matches, but I don't know," I should either tell the patient what the object was, or show it, *after* she had told me what she had thought the article was. When a patient suffering from anxiety finds relief in reality and avoids phantasy, I should not do this. If such a patient wondered what I had on my desk, I should only try to evoke phantasy.

If a patient who takes refuge in reality had a dream of a room, of a house, of a pattern, a strange thing, I might suggest that it would be clearer perhaps if we had a drawing, or if it were traced in the air. I say: "Show me how." This is a symbolical thing that is done. We are evoking phantasy, which is the seat of anxiety, and drawing it away from reality channels. When a patient lies immobile without moving for days and weeks, one may be sure that there is a problem of repressed anxiety due to repressed phantasies of sadistic intent.

When a patient persists in turning round and looking at the analyst, one surmises that he fears an attack by the analyst, and that this fear is due to his own unconscious hostility. If the patient's anxiety is that of fear, if the patient is masochistic, and turns round and looks as a means of reassurance, I should draw my chair a little forward so that the patient could see a little without having to turn round very much, and then as anxiety-states were interpreted one would find that the need to turn round would grow less, or only take place as fresh unconscious material was being given.

On the other hand, if turning round and looking represented anxiety in a directly sadistic way and was intended as an attack, I should give partial interpretations as soon as I could. How far I allowed this turning round would depend entirely upon the degree to which it hampered or helped analysis. One has to gauge the seriousness of the anxiety. One does not permit things that serve no analytical end either immediately or in the near future. Some patients quite clearly exploit anxiety to keep control over the analyst. This produces a blockade of analysis and endless repetition which leads nowhere. Unless this exploitation of anxiety ceases through interpretation there is no other course than to stop the analysis. Real anxiety needs all our skill, but an exploitation of anxiety needs decision and firmness on the analyst's part. The patient is then acting like a child who has found out a method of getting and keeping his own way. The patient is using this anxiety to prevent analysis. A genuine

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anxiety is resolved, it may be slowly, but is resolved by analysis. Anxiety which is not being exploited will appear and disappear at intervals; it will have times and seasons, and on every recurrence after the greatest stress has been relieved, will coincide with unconscious wishes or actions that are laden with danger to the ego.

I do not volunteer assurances to a patient, but if in great anxiety a patient himself says, "I shall be all right, shan't I?" I should answer "Yes" (if the patient is not obsessional). But if an obsessional patient told me he had phantasies of jumping out of a window, or of sticking a knife into his wife, or of throwing himself in front of a train and wanted me to reassure him that he would do none of these things, I should *not* reassure him. During analysis I should want to know more about these things. If he asked me for assurance when he was not on the couch, I should parry the question, tell him if I answered his question he would find another one to-morrow, and it would be as well to wait until to-morrow to see what the next thing was.

One severe obsessional case I have has not yet recovered from his astonishment when in a nursing home a doctor, to whom he told his dread of jumping out of the window, said nothing, but left him in a bed near a window. "How did he know I shouldn't do it?" he says in aggrieved tones. "I might have done it. He didn't know I shouldn't." The annoyance at not being able to frighten the doctor is illuminating. Neither should I assure patients that they are getting on with analysis, making good progress, when I know that "being well" is the most dangerous thing that could happen to them. On the other hand, to patients of this type whose anxieties lie with their repressed omnipotence-phantasies I occasionally say: "Perhaps you can help me to see a little more what this dream means."

6. VARIATIONS OF TECHNIQUE IN DIFFERENT NEUROSES*

DELUSION. PARANOIA. OBSESSION. CONVERSION TYPES

I HAVE been arrested by the phrase "justify my existence" used in two days by three patients whose psychological mechanisms are of very different types. There came to my mind a remark made by a very brusque member of a teaching staff I knew many years ago. A lanky overgrown boy of sixteen was standing miserably self-conscious in a classroom, undecided whether he would sit or stand. "Oh, try not to look as if you were apologizing for your existence!" was the class-teacher's remark.

The people who enjoy the greatest ease, and to whom work and conditions in life bring the greatest internal satisfaction, are those who have justified their existence to themselves. They have won through to a right to live, and a right to live means a life in which physical and mental powers can be used to the ego's advantage and well-being, which means to the advantage and well-being of the community. For a "right to live" is only ultimately based on the right of others to live. In a psyche that had attained that feeling of rightness to live there would be no obsession, no compulsion. There would be neither pathologically enforced idleness nor compulsive speed, but the attainment of a natural rhythm of activity and rest, in both the physical and the mental realm. Time, proportion and harmony would be kept. I believe "justification for existence" is the very core of our problems, whether we are thinking of the malaise of the so-called normal or the pathological manifestations of the so-called neurotic. Matthew Arnold, speaking of the soul, says it "mounts, and that hardly, to immortal life." I would say that phrase is far more applicable to the struggle for attainment of the right of the ego to live.

It mounts, and that hardly, to *mortal* life.

I can leave this theme as it concerns so-called normal character until the final lecture and concentrate this evening upon definite pathological manifestations of its truth. For assuredly, if we look at the picture of delusion, paranoia, obsession, conversion, the first obvious truth we see is the impairment of the

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ego's powers to function in reality. The next resultant of the psychical conflict is that the justification for existence is only achieved by pains, penalties, and stress that seem to make actual life hardly worth while at all. Looked at from this angle of the ego's justification for existence, the various forms of neuroses present to us this: "I am only justified in living, I can only live, provided this and provided that"; that is, one may look upon the characteristic pathological manifestations as the means by which the ego has justified itself in existing. In the absolute life of phantasy in madness, the ego has given up the struggle for justification.

I am going to speak of technique with regard to the different neuroses from this point of view. I cannot speak in general terms, or give general formulas that can be applied to particular instances; but I can give you particular instances, and it may be that from those some general deductions may be drawn that will be useful as guidance by which you can compare or contrast your own experiences.

"Justification for existence." The ego's ability to feel that justification is mental sanity. I have envisaged the abandonment of the struggle on the part of the ego to attain this justification as the complete relapse into madness—this and not a conscious preference for a pleasure-pain existence as contrasted with reality. The psycho-neuroses I see as psychical miscarriages in the attempt to justify the right of the ego to exist.

I believe this view of the matter is of importance in technique, because it will make us less likely to occupy the rôle of reformer under the mask of psycho-analyst. I have heard even psycho-analysts talk of patients who were under the dominance of the pleasure-pain principle as though by avoiding reality the patients were leading a carefree phantasy-existence pleasurable to the *ego*; and they have said this, too, with a note of exasperation as though after all it were a consummation devoutly to be wished because they condemn it so severely. It is profoundly untrue that the avoidance of, or incapacity to deal with, reality brings any "pleasure" in a reality sense.

I am going to illustrate technique from a delusional case first, and alongside this illustration I ask you to bear in mind this struggle that the ego is engaged upon, namely, its justification for existence.

The first phase of the analysis of this young woman gave this

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picture. There was a crystallized delusion that a doctor had made sexual overtures to her. There were hallucinations of bodies lying in pools of blood. At times the whole world around her seemed as though at any moment it might change and disappear. She clung desperately to a real task in the world. She did secretarial work for an organization which represented the one vital thing providing a justification for her existence. A mother-surrogate helped to run this organization, and in a sense the patient's secretarial work was really carried on for the mother-surrogate through all the desperations of a much-impaired reality-sense.

Another factor in this ability to cling to reality must be mentioned, although I did not know this factor until the first phase of analysis was over. The patient possessed in secret a lady doll. It had been given her when she was twelve years old by her father. It was dressed as a grown woman and carried a baby. All through this first period, as I learned later, this doll was treated as a sacred object, looked at regularly to see that it was intact, and put back carefully. The patient had practically no pleasures and few contacts in reality. With intellectual gifts, she had no avenue for their use beyond office routine; novels, theatres, pleasure-trips were longed for but forbidden by a guilt-laden conscience. Her main conscious occupation was worry lest she should have done wrong things in her work. At other times her intense grievance about life would occupy her. She wanted interests, friends, joy, and did not know how to set about getting them. At other times she battled through what she called her "cloud" periods, when the world was unreal, bodies in blood lay on the floor, things moved that ought to be still, voices spoke when no one was there. Beset by delusion and hallucination on the one hand, and on the other by a constant fear lest her work should be wrong, lest she had made dreadful errors, the ego-existence was very thin. From the result of the analysis I think of the particular aspect I have mentioned, namely, that her ego did not feel any justification for its existence.

In the first phase of this analysis I very quickly saw that the block to any real revelation of her psychical difficulties lay in her desperate fear of being neurotic. She was making a stand against being found neurotic, just as she was striving to make no faults in her work. She took the delusion as fixed and true; her

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hallucinations happened and she would not talk about them. The system was closed and worked automatically, and the whole problem was how to break into it, how to make her accessible. I can say quite definitely, looking back to that time, that the path of access during the first three years of analysis lay entirely through work with the super-ego. I was content with every hardly-won revelation, either of fresh delusional material or the slow recovery of memory. The fresh delusional material would often be contrary to that already given me. Memories began to be contradictory, but I kept my judgement in suspension. I only cared that every aspect of super-ego strictness in dreams, in references to people or to myself, should be pointed out without ceasing. It was almost the sole task for three years.

From the point of view of reality-testing, all accounts of her childhood proved to be as untrue as her delusion. This is a thing to remember above all in treating a delusional case. You may be getting truth; you may not. A measure of this kind of distortion of facts is present in every analysis. In this particular case it was the most important thing; and she held as true the untrue in life just as the delusion was held as fact. I should have done nothing with this patient had I been led astray by her intermittent beliefs that she was getting well. She had periods when her interest in the organization she worked for carried her over the abysses of dissociation. I should have achieved nothing if I had ceased at the end of three years, should have known nothing. Her dreams were few. When they came they were generally confused dreams about animals, or of herself in a bath-chair, or sitting on a seashore. There could be no such thing as free association from a psyche as hedged and bound as hers. She talked volubly. She scarcely made a movement on the couch. If I ventured to press her for more thoughts about the dream, she grew querulous and hedged. That hedging meant suspicion. She would reveal nothing that way. The only way was that of work upon the manifestations of the super-ego. I found later she had distorted her childhood to accommodate it to the demands of her super-ego.

The first phase then was a long unceasing struggle with the super-ego manifestations in consciousness, while at the same time one stored for reference later all the revelations of childhood delusional beliefs.

Now I cannot detail an analysis of the length of this one, but

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I can give you changes focused around certain periods. I consider that the leverage all the time was *via* the modification of the super-ego—attention to that before anything else. It became plain that her office work was punitive, propitiatory, a reparation. I listened to her difficulties, but I put a different note in my voice every time she let a hint drop that she wanted to enjoy something. "I wish I could ride. My parents wouldn't let me learn as a child." "That would be a great pleasure," I interjected. Later, she thought how pleasant it would be to join an amateur dramatic society. I thought so too. These two things she did. Dreams around those two first essays of departure from the punitive system of her life brought the first hint of repressed masturbation and the interest of these dreams was the fact that she and I continually changed rôles. Now I was her id and she represented super-ego, and then I became super-ego to her id wishes. This marked the first loosening in her system.

The next big movement occurred when, a week after the event, she told me she had been to see the house in which Katherine of Aragon had lived in London. I spoke before she had time to comment. "How very interesting. How did it seem to you?" "Oh, I thought you would think it neurotic, that's why I've not told you before."

Then two years of analysis followed, the main leverage being still that of super-ego analysis. I reached her phantasy-life *via* historical personages; and, reaching that, the picture of her childhood underwent a metamorphosis. I began at last to see the daylight. Buried phantasies of childhood came through to consciousness intact, giving very definite news of what type of experience she had had to deny and repress.

The final phase of analysis coincided with her abandoning office work and taking up a diploma course in history at the University.

Now I will take you back to what I said at the beginning, that I believe a relapse from reality into a state of confusion, such as marked the collapse of this patient prior to analysis, is an abandonment of the ego's struggles to achieve justification for its existence.

The earliest pattern of denial of reality I unearthed from dreams was a bedroom episode in which the young child urinated when she saw her father's penis. That buried memory made a pattern. When she was between four and six, although

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there is unmistakable evidence that she saw a man's exposed penis, she retained no memory of it. The emphasis here has to be laid not alone on the denied external reality, but on the denied *impulse* evoked by that reality. That is, if she did not see the father's penis, then she did not wish to bite it, or to kill him. She denies reality to deny her impulses. If she did not see the penis, she did not urinate. If she did not urinate, she did not feel anxiety, she did not feel like murder.

When she came to me she had an automatic contact with her parents and sisters. In a sense they did not exist. Her picture of her childhood was, in consciousness, that of a child allowed no pleasures and made to do as she was told. You see what this meant. It was a denial of all her aggressive play, a denial of all her unconscious wishes against her mother, a denial of actual hostile acts against her sisters. You see why she had to deny these realities. This denial went so far that her body had to become anæsthetic to actual pain, though not to neurotic pains and conversion symptoms. She could dance a dance through with a drawing-pin in her foot. It meant that her ego in the world of reality was threatened with the bodily destruction her aggressiveness had wished against others, that as she had demolished dolls and toys, so she in her real life was threatened with destruction. Her ego, so to speak, had no justification for existence, only justification for destruction, beset as it was by id wishes and super-ego terrors. You will remember the talisman of the doll, and now see it not as the clinging of a young woman to a childhood toy, but as a reassurance that she could live. It was an unharmed mother and child, a refutation of her hostility, and a justification of her own existence.

Therefore, as far as my experience with delusion is concerned, I should say that the way to reach reality is *via* the delusional life, by obtaining access to phantasy, and that access to phantasy is only obtainable by the constant analysis of the super-ego. That what has to be made real is not only the denied external reality, but psychical reality, psychical facts, and that the ultimate solution lies with the possibility of consciousness of the destructive impulses. With these brought to consciousness, the ego will accept more and more reality, there is less and less need to deny it, while reparation for these impulses will cease to be an enforced punishment by which the ego can live. Sublimation of impulses will be set up, which is quite

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a different thing. Sublimation is in its very externalization an acknowledgement of powers within us to both love and hate.

I have given you this case in so much detail for I consider it my own most convincing experience. Through all the doldrums of hopelessness to the hard-won result of an eager life, I have tracked this analysis of a girl beset by delusion and unreality, and I have found that the ego can only face reality and justify its existence as it has a chance to deal with the aggressiveness of its id in terms of sublimations, instead of through the terrorizing of the super-ego.

As a guide then to the technique required for analysing delusional cases, I would put first in importance the necessity to analyse the super-ego. Upon the achievement of that depends the degree to which the patient will admit you to his secret phantasy-life, both conscious and unconscious. To reach the secret phantasy-life will mean eventually not only reaching the truth of the psychical conflict, but the truth of the denied childhood *life in reality*. If the analyst's own super-ego is camouflaged under an excessive valuation of "normality" and a desire to achieve it in his patients, a delusional patient will sense this urge of his, and block the very avenue which must be traversed to achieve normality. The analyst's objective must be modification of the super-ego and the possibility this affords of reaching the life of phantasy.

I will turn next to obsessional cases and, reverting again to the special angle from which I proposed to look at the psychical problems presented to us, will consider the justification for the ego's existence that we find in the obsessional.

The first obvious thing about an obsessional is that he or she is engaged in this justification unceasingly. There is no rest from the task. He never catches up, so to speak. He is always breathless. Like the boy with his hand over the hole in the dyke wall, if he takes it away for a second the water will flood through with destruction to everybody. But in his phantasy the obsessional is responsible for all of it, for the hole, for the water, and for preventing the destruction. That is why there is no rest for an obsessional. He keeps on wishing destruction. He believes in his power of bringing destruction upon his loved and feared objects, and because of this he must ceaselessly employ magical operations to bring his wishes to naught. His ego can live only under those psychical conditions.

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The strength of his unconscious hostility is projected into the parent imagos. They are incorporated and form his terrorizing super-ego. Then he feels within himself this severity, this destructive force which would slay him. He has no justification for existence, so great is the condemnation passed upon his hostile impulses. If this were the whole story we should then have suicide, but the obsessional mechanism provides ways of escape. One is by ritual of various types whereby he omnipotently neutralizes his omnipotent powers of destruction; the other is by ejection of the incorporated hostile object by the anus. But these processes must never cease if his ego is to exist. The incorporated object is no sooner ejected than he is in danger from its externality and it must be incorporated again. The ritual must never cease, or his unconscious destructive power will bring about extinction of his ego through the wrath of the super-ego. The obsessional is on an increasing treadmill. He is for ever escaping from a trap into which he continually returns.

The task in analysis is clearly that of resolving a pregenital problem. The ferocity of the super-ego means also the ferocity of the id-wishes, and a belief in their omnipotent power. The difficulty that technique encounters lies in the fact that the obsessional has found an omnipotent way of preserving his ego, and the defences against interference with his system are almost impregnable.

I can give you a few guiding lines in the analysis of an obsessional neurosis. I have had cases become so far normal that there has been no return of symptoms since analysis ended eight years ago, but I should hesitate to say that the obsessional system had been really resolved. The first important thing to note is this, that after any interpretation of id wishes, revealed by dream material and associative work, one may expect a reaction of some kind, a tightening of an obsessional symptom or a fresh one. The other thing is that one must allow time for repentance. One cannot drive all the time to analyse the super-ego as in a delusional case; one cannot drive all the time to bring unconscious hostility to consciousness. One must allow for rhythm. The obsessional must be allowed time for self-castigation in sorrow and repentance. We must be aware of these rhythms. When the mourning for sin has taken place, then is the time again to do interpretative work and bring some unconscious factor to light. In a severe case there will be long periods

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of these alternating phases, first the obsessional symptoms in full swing and then grief and self-condemnation. As interpretative work proceeds, these periods will get shorter, but they will always be maintained to a certain degree, and I am sure that most success comes by the analyst's knowledge that the grief periods must have their way and be worked through, or we are going to exacerbate anxiety.

The next important thing is the observation of the disappearance of actual obsessional acts and rituals. These will disappear in time through the analytical work. They will then *reappear* in the analysis itself, and that is the most baffling task the analyst is faced with, unless he detects where the obsession is manifesting itself. That is, the more the symptoms in actual rites and ceremonies disappear, the more we must detect the obsessional drive in the analytical work. It means that we then have to separate the analytical material presented to us into

- (a) Its value as an obsessional magical defence.
- (b) Its value as to content.

Of these only the "value as content" material is of use for our interpretation. All our art and skill must be expended in detecting when we are being called upon to hear the repentance and sorrow theme, time for which we must allow for all through the analysis, until it is reduced to a minimum quantity. One must recognize that one is being presented with the obsessional magic in its latest form. We must discriminate between this and the analysable unconscious material. The grief and repentance theme will be easily recognizable. The "value as content" material will be found in dreams, fresh memories and in present-day occurrences. The latter is usually one of the things an obsessional is very likely to suppress, and as the patient improves, the analyst does well to be on the alert for such suppression, especially if analysis tends to become stalemate. When symptoms have disappeared, the patient will use all that has been said to him by the analyst, all that he has learnt through interpretation, *as an obsession*. He will put to an obsessional use what was insight on some previous occasion. We must let this proceed as an obsessional symptom, and it would be futile to try to analyse the content when the patient is obviously *functioning* in this way. For example, I have an obsessional case at present who, when he came to me three years ago, only preserved his own ego existence and everyone else's by spending hours a day on his knees

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praying that they and he might be saved from accidents. He prayed in taxicabs, in lavatories, fled into churches during business hours. He spent an hour every morning on his knees and longer at night. He prays no more. He says: "I do not find it necessary." But every few days in analysis he spends part of the hour in this kind of talk. "Yes, I know that when I was a child I did many things I should not have done. I envied my father's penis, I envied my father's bank-book, I destroyed my brother's toys, I scratched my old nurse, I hated my little sister, and many other things I did, which are now forgotten, which I wickedly repressed, and which now through the thickness and weight of a heavy resistance you, my analyst, you who are my mother and father and brother and sister, you, O analyst, cannot see." There is one word missing there. It is "Amen." Now, one does not analyse that material. You see from it the evidences of past analysis, but everything is here put to an obsessional use and the value lies in the mechanism and not in the content.

Here is a typical reaction after an interpretation made the day before in connection with the infantile unconscious wish to use the father's penis to get the contents of the mother's body. He begins:

"I'm not pleased with myself. I've no guts in me. I've no spunk. I've nothing. I've more fear as I go on. I'm unwell. That releases me from any obligation. Money is a cursed nuisance. I've got a good cheque from commissions this month. I suppose you think I'm nearly well, I'm not. I haven't been feeling well at all. I'm inwardly burnt. I've been chewing my lips. There's nothing more to bite, but I go on biting. I've heard of a woman who can't eat and is ill. I've infected myself with the same disease. Don't be afraid of me, don't think I'm going to lift off the bottom of this couch in my rage, I'm not. I've got pains in my stomach, lavatory pains. I used to have them at school. When I was taken there I was afraid of feelings in between my legs or wherever that thing between my legs may be situated on my body. What's that noise, I wonder?" Here I interrupt: "What do you think it is, what does it sound like?" "Aren't you opening up a biscuit tin? Going to take something out to eat, I suppose."

This gives me a very good example of analysis with an obsessional whose main symptoms have disappeared. The obsession is in the analysis. At this stage we get the reaction fairly quickly

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after an interpretation of unconscious material. The analyst has become a dynamic factor. The patient was suffering colic pains that morning. We have the immediate punishment of the revealed unconscious wish, a necessity to be ill, terror at being well, terror at having money, spunk. To possess these things would be to be dispossessed. He has no justification for having anything, no right to exist. Yet in spite of this we see the hostility is able to express itself. "Don't be afraid, don't think I am going to lift the bottom off this couch." In obsessional cases then the analyst must allow for the rhythm of obsessional phases and repentance phases, and must remember that when symptoms disappear the obsession will be in terms of the analysis. Then it will be necessary to discriminate between material to be analysed and that which is to be regarded as a functioning of the obsession. The present-day stimulus and the dynamics of the transference become increasingly important as analysis proceeds. The chances then occur to make anxiety bearable to the ego, and this means the possibility of breaking up the organized system in which the unconscious hostile impulses are being constantly cancelled out.

Lastly, I will submit some points in technique in the analysis of patients with conversion symptoms. For the purpose of clarity you will see that I have made a marked and clear distinction between delusional, obsessional, conversion hysteric, whereas of course in actual practice we get every variety of mixture.

In the obsessional case to which I have referred there are constant conversion symptoms. By giving points of technique in this way it may be a help to the gaining of particular nuances that are applicable according to the particular manifestation being dealt with at any given time. Always in the organized systems of neuroses we hope to liberate anxiety. It is in the loosening of anxiety-affects that we finally resolve the problem presented to us in these systems.

We will think now of conversion symptoms. Conversion symptoms often change from time to time in nature. They are not always present. They appear and continue while stress concerning id wishes is great; they disappear when the stress is lessened. The most marked difference between conversion and obsession is that in the conversion type there is much less conscious feeling of guilt. The severity of the super-ego is present in both cases, but while the obsessional is often guilt-laden in con-

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sciousness, the conversion patient has no haunting sense of sin such as dogs the life of the obsessional. The conversion patient presents his own special problems that are baffling to the analyst. One is that there is apparently less driving power in the analysis. There is less conviction at the outset that the problem is a psychological one, a tendency to revert to physiological causes and explanations, and a consequent unconscious exploiting of these in analysis.

Moreover, we must remember that the very fact that anxiety has passed into physical ailments means that physical pain is more easily borne than mental pain. It means that feelings of guilt have been intolerable in consciousness, and that expiation of sin has been attained through physical suffering. It means a long battle in a stubborn case to break up a system that has brought about an easier mind. The breaking up means, for a period at least, tolerating stress and guilt that have been assuaged formerly in an easier way. One can look at the problem from another angle, that is, *viz.* "justification for existence."

The story of little black Sambo illustrates this aspect. He had beautiful articles of apparel. He met a tiger in the forest who wanted to eat him, and Sambo gave him his shoes. To the next tiger he yielded a coat, and to the next an umbrella. Then luckily the tigers met each other, and fought to the death. All were killed, and little black Sambo gathered up his fine apparel and walked away alive and safe, having lost nothing. The tigers want to eat little black Sambo. The tigers in the unconscious only want to eat small children because that is the most frightful punishment small children can think of as likely to follow their own wishes to eat up the parents. It is the one right thing the tigers can do. But it is possible to live if you give the tigers something to please them, something to mollify them. Then you may escape.

Now in both male and female conversion symptoms I find that physical suffering serves the purpose of propitiation. It is offered, so to speak, to mollify, to turn the anger of the tiger to pity, to remorse. Existence, so to speak, is possible under this condition. The danger of being eaten up entirely is averted by being a sufferer. This means that one is ill, needs to be cared for, looked after. Put in other words I would say, "one is not dangerous." It is another version of saying "I am weak, I am so little, I am so powerless." Here it is "See, I suffer," and one

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must remember that, in proportion to the need to turn away the expected wrath, the suffering may be of a very high degree.

Not only would I think of the spectacle of suffering as a means whereby the anger projected on to parents is to be mollified, but I think too that it serves a deeper wish of the unconscious. You remember Sambo's life was saved. So I think in the suffering the psyche finds a justification for keeping something which means to it "existence." I would think of it as a masochistic means of completely camouflaging the sadistic purpose, of neutralizing it, paying for it, suffering for it, but retaining it. "No cross, no crown."

The anxiety in connection with the original sadism to the parents is allayed by this suffering. Moreover the suffering is a bodily suffering which is the very essence of that which the child would cause the parents if its wishes were fulfilled. It is as though the child has been punished, but this suffering of the child is the very weapon by which it controls and subdues the parents, makes them kind and gentle. It is suffering that will draw the world to repentance for sin, and it is in this way that the tables are turned upon the parents instead of the parents visiting punishment upon the child.

The first quite sudden physical symptom displayed itself in an analysis lately in the case of a man who has a horror of physical ailments, a man who has a fine physique, kept fit by constant exercise. He dreamt of walking over ground where there were rabbits. He was having a day's sport and shooting them. A series of dreams followed this, all with one purport, viz. that of searching the mother's body for children and food. Finally we came quite clearly, *via* dream-material, to the anger he must have experienced at the transition from breast to bottle, and the sadism associated with the wish to grasp and crush the breasts. He came at this time to analysis with small blisters on his hands and showed them to me. There was no accounting for them. He said: "They are exactly like the blisters I get when I dig vigorously in the garden, but I've not done any of that for weeks." The blisters disappeared in the course of a few days, but each morning he held his hands high enough for me to see him examining them minutely. This is an instance of a sudden conversion-symptom appearing in a character analysis, and there was no doubt of its being offered as a propitiatory suffering, nor of its genesis in the sadism towards the mother's breasts.

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In considering technique with regard to typical conversion cases, the first thing one must remember is that the masochism is in bodily form. We cannot analyse thoughts that are corporeal. Therefore our task will be the evocation of masochistic phantasies. The production of masochistic phantasy instead of bodily suffering means the beginning of a breaking-up of the enclosed system of sadism, masochism, activity, passivity. By the release of the masochism in actual phantasy there will be released finally the sadistic phantasies with which the anxiety is bound. One must remember that anxiety has been alleviated and not resolved in suffering. While the system is maintained, it requires suffering to be intermittent or constant to alleviate the anxiety. But once the sadism is no longer cancelled out in that way, anxiety is freed and becomes analysable.

I will give you as a final illustration an extract from an hour's analysis that touched directly upon a conversion symptom. This hour you must think of as being in the middle of an analysis, when much work had already been done, but the conversion symptom was not yet wholly understood. The symptom was pseudo-angina. I extract only the relevant material from the hour.

1. The patient comes in on the minute as usual and says hurriedly: "I shall be in time to-morrow, but the next day I may be a few minutes late. Will it be all right? Does it matter?" She lies down and continues: "I have had angina again. I have it now. Such storms we are having—I think of ships and how can they help but go down and sailors drown?"

2. "I dreamt of seeing through the chinks of a palisade and there was a man running. He was in shorts. You walk one way and he is running in the opposite direction." Then after that? "Someone said: 'Always horses, only saw horses.'"

3. "There was Dobbin in the nursery, very important, though he had no tail, which I didn't pull out; it was always out."

4. "There was little Dobbin made for me when I wouldn't walk. Used to sit on him and ride about. Got tired when out with Nannie, and legs got tired, and I imagined all the horses I would ride on back home."

5. "Man on a horse. How mixed up he is, he and the horse, like a centaur."

6. "I played being Old Man of the Sea in green trousers at

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a Christmas party. Got on P.'s back. Ought to have had my legs round her neck, but would have broken her head off, so sat on her back. Laughed and laughed until I wanted to pass water."

7. *"My heart is like a singing bird
Whose nest is in a watered shoot."*

You remember Christina Rossetti's poem?"

8. "That's a nice book of Virginia Woolf's—you remember about that, don't you?" (I do, I remember that the quotation above is in the book mentioned, and that Virginia Woolf sees a Manx cat in the middle of the lawn without a tail, and thinks: "Was he born so, or had he lost his tail in an accident?")

9. "I like 'watered shoot'. That first book I had, you remember the picture of the water spout? Was it really? Had anyone ever seen it? Did the water go up from the sea, or down from the sky? and a whale throwing out a spurt of water was there too."

10. "I used to go to the village of Burghley with Nannie, and when I saw it in the distance I used to get so mixed up singing about it to myself. It made me think of Bethlehem.

- "O little town of Burghley
How silently you lie
With your arched neck and glossy back
That standest meekly by."*

It would come like that though I *knew* I was mixing up Bethlehem and "My beautiful, my beautiful"—you know about the "Arab Steed"? He sold him, and then I was so glad he flung them back his gold and kept the steed. But when he rides off into the desert he said that "he may have him for his pains." I didn't understand he would ride him so quickly no one ever would catch him; I thought he meant that if one had pains, then one could have the horse." (Have pains and have the horse.)

11. "You know when Granny read sad stories I wouldn't stay unless I could sit out of sight. I wouldn't cry, I wouldn't. I just kept the tears inside. Then your eyes hurt, your throat hurt, and you get a pain inside, just through not crying, through the tears being inside."

12. "Yes, the palisades; I looked and saw the man running through the chinks. Always palisades round my imagined

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native village. I wondered about cannibals climbing over them and then what would happen next. Couldn't think—too awful." (Patient whistles softly.)

13. "The man runs one way, you run the other."

14. "I imagined, if I met a giant, I just rose in the air and over his head." (Patient says angina pain has gone.)

15. "How can boats not get wrecked, must go down in such big seas."

I will now point out the significant things in relation to the symptom in these associations.

1. The imagery of water as power to destroy—drown.

2. The centaur—horse and man (in the last part of dream, "only horses".) In childhood all her phantasies were in connection with horses only. The centaur is the huge father. Identification with him by riding on Dobbin, by "being Old Man of the Sea," when she thinks she could break her sister's head off. She laughs until she needs to urinate.

3. She did not pull off big Dobbin's tail. She makes the reference indirectly to the Manx cat: "Was the tail lost in an accident?"

4. The father and mother are put into juxtaposition in "Little town of Burghley; How silently you lie," and "the Arab steed that standest meekly by." Note that nothing is happening, there is no movement in connection with either.

5. The desire to possess the Arab steed. It was to be possessed by pains. "Have thee for his pains."

6. Notice how pain is produced by restraining tears.

7. Her pain is in her heart. But her heart is like a singing bird whose nest is in a water'd shoot.

8. From the whole analysis previous to this given hour I have the right to interpret the palisades into the railings of a cot. What she saw was her father facing her, at the bottom of her cot, and he was running, i.e., urinating. She "runs" too in the opposite direction.

You must feel yourself into that situation of a tiny child seeing this spectacle for the first time. You will realize other accompaniments of the child's involuntary urination, such as excitement, anxiety, and the child's heart beating rapidly through new and strange emotions.

Fear and hostility were felt at that unknown thing. Her water and his water mean the same thing. To be as powerful as

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he, she must have him, her Arab steed, his penis. A little girl must be able to rise up and sail over a giant when she meets him. Her loss of control frightens her. It means that, being little, he can drown her, destroy her if she is his enemy. Losing control betrays her hostility. She becomes self-controlled, controls urine and tears. But the internalized hostility is felt in her heart, displaced upwards from the genital organs to the heart, and displaced from the water to the heart, because of the association between anxiety and the accompaniment of the quickened heart-beat.

But the pain in the heart has the same purpose as that unconscious urination. She may have him for "her pains."

You will notice that the anxiety at the beginning of the hour was in connection with the idea of being late. This will be connected with the anxiety of a urination accident. Her first thought on the couch was of storm and seas, sailors, ships, drowning.

The angina attack passed off during the hour. This I would attribute particularly to all the free phantasy there was indicating the wish to possess the father, to have his penis, the memories of playing the male rôle, and finally to the clear way in which the pain denoted the indirect unconscious wish as much as the direct expression of it.

7. TECHNIQUE IN CHARACTER ANALYSES*

In speaking of character analysis I am going to refer you again to the angle from which I viewed the neuroses in the last lecture, namely, that of "justification for existence," and shall review very briefly the unconscious motivations and their results in the real life of several so-called normal people under analysis. The number included married people with children, while one was unmarried but sexually potent, having intercourse with a lover without psychical disturbance when analysis began. None of these people, to begin with, had any manifest neurotic symptoms. By this I mean they did not suffer from any phobia, obsession, conversion symptom, nor were there any hysterical characteristics. In varying ways they got into sympathetic touch with psycho-analysis and for varying reasons underwent a course of psycho-analysis. Those reasons of course were due to unconscious motives, but these people I have selected form a very fair representation of normal character, the kind of result one would have, I imagine, if one took the first few people one met walking along a street.

In each case the shortest length of analysis has been a year, in others longer or much longer. In thinking of these analyses for the purposes of this paper, I asked myself if I could see any one unconscious dynamic in common between them. Regarded as normal people functioning in a real world, was there one dynamic factor that united them in their obvious differences? Again, if there was this one factor operating in so-called normal people, could I make any correlation with neurotic patients, and, if so how did this factor work in neurotics differently from normals?

The normals include men and women; they were of the educated classes, and of a high standard of intelligence. Their effectiveness in the world of reality varied. Yet in their diversity I found at once one common dynamic factor that was related to this question of "justification for existence."

You will remember that I viewed the neuroses from this angle. I reconstructed the pattern of the "denial of reality" in the delusional case, the dynamic centre of which was a trau-

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matic event in childhood. If the event did not occur, if the real did not exist, neither did the feared impulse. In this case the world had to be dealt with magically because of the terror of the omnipotent infantile sadism. The severity of the super-ego was such that in view of id-hostility the ego was only justified in existence, only *safe* in existing, by a concrete magical talisman, such as the proof of an uninjured mother and child in the figure of the cherished mother doll and baby doll. Moreover, unconscious hostility was annulled by work that was offered as propitiation and reparation to the mother-surrogate.

I will pass from that to the case of the obsessional. I mentioned a typical case of obsession, in which was a very clear picture of the desperate struggle waged with unconscious hostility, the severity of the super-ego, and the magical system of repentance and omnipotent neutralizing of the possible results of the unconscious wishes.

I passed from obsession to conversion and found that the deepest level of conversion symptoms lies in the fate of the oral and anal sadism. In effect the hostile impulse is internalized; the suffering which originally was directed against the object is borne by the self. But that suffering had the same goal as the hostility, namely, that of *attaining* by suffering instead of by inflicting suffering. The unconscious hostile impulses of the id are feared, because they cause the self to think that the external world will be hostile in return. There can only be destruction for the ego if these hostile feelings are shown. They are dealt with magically. Far from being hostile, the self becomes the sufferer, and in becoming the sufferer the ego is justified in existing. The conversion type feels little conscious sense of guilt; the ego is not conscious of hostile impulses. They are magically annulled, expiated in symptom-formation. Therefore in dealing with technique in the different neuroses I have kept a certain basic principle before your mind, namely, that the ego's severest task is in connection with the sadism of the id and the super-ego. The two severities are complementary. The modification of one is a modification of the other, and upon this modification depends the stability of the ego and its sense of security in reality.

In this attempt to get security, various magical ways are employed, such as actual denial of reality, the system of obsession, the system of conversion symptoms. All of these to a greater or

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lesser degree mean the impairment either of a sense of reality or of functioning in reality, i.e., the ego suffers loss, shrinkage. Its supports are not won from the confidence it gains by dealing with the external world of people and things, but from magical systems and underlying infantile omnipotence.

Now in considering the normal people with whom I have had to deal, the question arose whether their normality depended upon less severe id-hostility and a less severe super-ego; whether the apparently more stable ego meant an absence of magical systems and less infantile omnipotent thinking. It seemed this must be so, since ego-functioning in reality was obviously so much greater than where neurosis was present.

The one essential difference I find between neurotic and normal is not that id-wishes are less hostile, not that super-ego severity is less implacable, not absence of magic, or less infantile omnipotence; but a *reality system* of some kind in which the conflict is played out, or annulled, in connection with *real* people and *real* things. This is never complete, of course, but the person who enjoys the most freedom from mental stress and feels the greatest ego-freedom will be the one who has made a maximum resolution of his conflicts in terms of real people and real things.

I must say I have never analysed a person who enjoyed this maximum of ego-freedom, this minimum of mental stress. I am told that such exist, but analysis of normals has given me a different result. I will speak first of a married woman with a family. Her life presents a picture of a normal reality-method of dealing with conflict. It is a human picture. She has sexual potency, sexual desires and suffers no inhibitions regarding gratification. She has children who are a vital interest and occupation to her. She has a keen mind and intellectually shares her husband's pursuits. She looks forward to a career of her own when the children are older, but there is no neurotic manifestation of that wish. She is not only content to deal with her maternal problems, but her wits are exercised to the full in making the best environmental influences for the children. She is dealing in reality with people and things the whole day and every day with actual effectiveness. Yet it is plain that anxiety that would produce a neurosis in another person is here spread over and through every activity, and gets its discharge, so to speak, daily in that way. The unconscious

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sadism that lies at the foot of this anxiety finds endless ways of expression, not one of these being an actual serious display, but minor ones, such as a flash of temper here, a sadistic funny story told there, a slip of a pin and a scratch on a child, a surreptitious eating up of chocolates not her own. Alongside this there is equally throughout the day a discharge of continuous reparation, continuous making-up for this unconscious hostility, not in crude and ill-judged acts, but in charming and pleasing thoughtfulness, such as a gift to this person, a surprise for the children, a happy jest for her husband. Her very real object-relationships in life are bound up with anxiety concerning her unconscious sadism, so that the picture of reality itself becomes at times that of *reality as a phantasy*.

I indicated that the problem in the technique of analysis with the so-called normal person was the task of draining this anxiety from its ramifying channels of everyday life into the analytic one, and that the two pivots of this were (1) the recovery of childhood memories, and (2) the evocation of phantasy.

In this particular case the greatest leverage came *via* the evocation of phantasy and by the analysis of the unconscious reasons why she could not do certain things she wished to do.

For instance she could produce real children, but she could not cut out and make a garment without anxiety. This meant that phantasies belonging to a task that was symbolical were terrifying, while reality itself was a constant reassurance. In cases of this type, where reality annuls anxiety, technique must be directed to tracking anxiety to the underlying phantasies. Therefore anything that can carry over a symbolical significance, such as the occupation here mentioned will give one a pathway to explore.

I turn next to another analysand in whom there was a complete absence of neurotic symptoms as such. His purpose in coming to analysis was not originally for a therapeutic aim at all. Conscious mental stress was caused by external events. He had never, except through physical illness, been incapacitated from carrying on his life. Physical satisfactions were enjoyed.

An analysis of some length only brought me within sight of the ramification and subtlety of his malaise. A definite ob-

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sessional or paranoid patient would have presented no greater problems for technique. Here, instead of obvious and gross projection of hostility, there were displayed a hundred subtle, delicate kinds of suspicion and distrust. Trifling ways were employed of watching and finding out if these suspicions were true. He was patient in distress, loyal and uncomplaining when he had cause enough to be otherwise. The truth from an unconscious point of view was that the real suffering he had to bear annulled the guilt concerning his unconscious hostilities. The reality was embraced and clung to for this unconscious motive, whatever the conscious rationalization was.

Technique in this normal case almost, if not quite, reached its rubicon. How to track the anxiety played out in reality terms, the constant shifting of the different rôles on to other people, the number of little infinite manifestations of paranoia, was a task that called for a super-psycho-analyst. Technique was called upon to bring the main unconscious conflict finally into terms of the analyst and analysis, to get to the direct unconscious wishes in place of the passive gratification by *not* phantasying. Active phantasy could be the only solution in analysis, and for this an immense barrier against anxiety could only be removed by unrecognizable progress, for of those deep unconscious hostilities he was unconsciously afraid.

I pass next to a more neurotic type of character and yet definitely not to be included within the term "neurosis." Inhibition and difficulties of adjustment were inwardly experienced, but no neurotic symptom and no failure to carry on in the external world was shown. In this case where the man would be called normal, the "flight to reality" has succeeded so far that in all he can do actively, with his hands, he succeeds and finds satisfaction. This *real* dominance in terms of *things* extends to his power over women. I say "things" advisedly. He finds no permanent mate, of course. In this case, after much analysis, I am beginning to see spread all through his daily life in isolated ways the neurotic symptoms which would appear in a neurosis more dramatically concentrated. There in one situation he exhibits anxiety, in that minor habit he is obsessional, a paranoiac tinging of his thought is detected elsewhere. When one comes to analysing the thoughts and actions of daily life, one finds the neurotic element appearing everywhere, and yet nowhere sufficiently for it to become a definite blockade to

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effectiveness in actual life. The safety in all the real things that he can do and control, including his power over women, is that he is thus delivered from his unconscious terror-phantasies. He is in control, he can manage and master. He has proof that he is safe. His unconscious terror due to the unconscious sadism is that he is in actual bodily danger. He is afraid of phantasy. Consequently in all symbolical pursuits (his sublimations, for example, where he can only wield words, which are fraught with unconscious significance) he finds difficulty and inhibition.

Technique in a case like this is again to be directed to the evocation of phantasy. One has to track out where the obsession appears, where anxiety manifests itself, where paranoiac thoughts are expressed. I have found that transference indications are most likely to be reached in dreams. This type of patient will suppress thoughts about the analyst all the time, and unless every opportunity that the dreams afford is seized, the analysis will be stalemated. In spite of resistance to transference-interpretations, one will find that dream life is stimulated thereby and the work goes on. This type of patient is in very sore need of help, and help is given, however the patient may scoff at the interpretations.

I think, therefore, that analysis of a normal person is as difficult and often more difficult than that of neurotics. In the normal person we have to be prepared to find out where the flight from phantasy to reality has occurred, where reality has been used as phantasy. We shall be prepared to find normal character accompanying *physical* illness as distinct from neurotic illness. We shall have actual operations, actual accidents. The emphasis is on "*real*." Our task will be to sieve the reality of life of the underlying interpenetrating and ramifying neurosis. Resistances and defences in normal people will be of many types. One hint I can give you about these. This is to notice just what the analysand dismisses and will not speak about. It is always our task to do this, but normal people priding themselves on normality can often talk of things that a neurotic finds difficult. They will not be frightened by real things. It is more likely to be phantasy, to be scientific hypotheses, philosophy, systems, religion, in fact all thought-products. These intangible things the normal will often hide, not the tangible and concrete, and only through the abstract and non-concrete do

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we get the psychical content that alone makes analysis successful.

How shall we judge when analysis is nearing completion? In the first place, the unconscious mind will never be completely analysed. The acceptance of that fact is a good sign. Another good sign is when a patient gives up thinking that after analysis he will have no more conflict, no more trouble with himself or others, no more emotion, but will live happily ever after in a bliss of Nirvana. The definite disappearance of neurotic symptoms, the increasing confidence of the ego to deal with reality, constructive phantasy for the future, the ability to find a stable love-relationship and sexual maturity, are all essential considerations in this question of ending an analysis. The completest test is if the patient has achieved a real ego-assurance, and feels justified in existing with satisfaction, without anxiety dogging thought and action. After analysis, when decisions and crises arise in real life, the patient should know what in himself will be the difficulties he must allow for and guard against. He should feel confidence in his ability to steer his own course.

I finish then by returning to considerations put before you in the earlier lectures. Psycho-analysis, which arose as a branch of medicine, finds itself faced not only with the sick in mind, but with the whole problem of the psychical development of mankind. There is a different *result* of the internal conflict in the so-called normal from the result we see in definite neuroses, but there is no difference in the actual unconscious conflict that lies beneath consciousness. Even with patients who come to us suffering from definite symptom-formation, our conception of our task must be greater than that of cure of symptoms; our task is analysis, and in that analysis the symptom falls into place as something inevitable, depending upon an unconscious psychological constellation.

A knowledge of the different mechanisms of neuroses is useful as book knowledge in analysing neurotic patients. It gives a feeling of security to the analyst to know this psychical construction, something to look for when the patient is definitely an obsessional, a paranoiac or conversion case. It is imperative to have this knowledge. We must also know that it will not give us analytical *technique*. Technique only comes through our own inner knowledge, our own analysed unconscious. The truth

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of this is nowhere borne out so clearly as in character-analysis. The more normal the individual, the more does the analyst find the need of real depth of analysis in himself, not only to see the intricate successful systems, but to find a way for the truth behind the system to express itself. That is, the normal person has as great a task as the neurotic in reaching conviction, as great a task in undergoing analysis, and I would add that to be a successful analyst of normal people needs the most thoroughgoing analysis on the part of the analyst.

There is a goal that every scientific worker should surely set himself be he the most stable and normal of beings. Upon our approximation to attainment of it depends the future both of psycho-analysis and technique. Scientists as much as other men in other callings become emotionally entangled with their discoveries. Their rancours and their differences and their hot beliefs are no whit less free from their unconscious drives than those we meet in the arts or in politics. Perhaps through the discipline of personal analysis we shall be able at last to attain to a really scientific attitude because there, if attainable, would be the least possible bias due to unknown unconscious motivations. That gives us the goal of personal analysis for the scientific worker. It is not achieved by the attitude of mind which says: "I am a fairly normal person, I ought to be analysed in a few months." There has been no envisaging of the range and implications of psycho-analysis when one's attitude is: "I am a normal person and I do not need psycho-analysis." To think that, especially if the thinker is a practitioner, it is to be a conjurer, a worker of magic. It is to be blind to the fact that we are all enmeshed in the magical thinking and doing that lies under the veneer of our civilization. The self-imposed goal of the psycho-analyst should be self-knowledge. Therapeutic results may happen by the way, but the goal is beyond that. Self-knowledge means working through all our shibboleths, our rationalizations, self-delusions and self-deceptions or a clear understanding of how we are as we are, why we are as we are, to an intimate knowledge of our own unconscious life, of the sources of our emotions, so that we can always be ready to recognize our bias, our blind spots and pitfalls. It means the possibility of a more and more conscious extension of the ego, which thus knows through self-knowledge more how to use the dynamo of the unconscious. This is

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quite a different thing from the happy but ignorant personality in which adjustments have happened fortunately, which is excellent for life, but not enough for a person who would practise psycho-analysis.

The future of technique and of psycho-analysis depends upon workers who see that deeper and more thorough personal analysis alone will give us the greatest chance of being truly scientific and objective. We have to experience and gain our convictions as though they were new for the first time. They must be new for us individually, if we are going on to the unknown beyond what is already known. One cannot take oral sadism, anal sadism, the Œdipus complex for granted and go on from there and build up new theories. We have to live these things into conviction first through our apprenticeship. That is how our *psychical* equipment is gained for technique. At the moment, in the present, the future of psycho-analysis lies with us who are all students. Our community has its difficulties, but there are two ways through those difficulties, in addition to common sense and good will. One is by a determination to work our problems out in terms of ourselves, not in terms of others, that is, to make the same demands upon ourselves that we should make upon a patient. That is integrity. The other is that in psycho-analysis, beyond all other sciences and arts, through our own self-knowledge we should be able to find a unity and comradeship beyond all personalities, in which our single purposed search after truth should bear fruit, through us as individuals and through us as a community.

III

A NOTE ON "THE MAGIC OF NAMES"

(1946)*

WE are told that a rose by any other name would smell as sweet. Would the "good object" and the "bad object" be as "good" or as "bad" if scientific names were found for them?

If not, presumably the terms have become indispensable in scientific nomenclature. They have their disadvantages, valuable as they may be as symbols of nostalgic longings for the wholly "good" as an escape from the wholly "bad."

Of all the words in the English language they are the least discriminating. Poetic words have always an individual reference. Scientific language is exact. For the *unconscious* super-ego "good" and "bad" have the static significance of "non-sexual" and "sexual."

It seems inadvisable to use as scientific terms those that below consciousness appeal to the super-ego, and this is the main argument against their employment.

"Good" and "Bad" are the flags under which nationalisms and ideologies march, gaining recruits through a contagious belief in a good object. "Good" and "Bad" are the magical words of propaganda by which mass psychology is manipulated. The repetition of scientific concepts such as "Ædipus Complex" could never acquire the power of an incantation. Such power is inherent in the frequent repetition of "good" and "bad" as we know all too well from childhood to old age.

It seems paradoxical that psycho-analysis which aims at making individuals capable of resistance to mass psychology is driven to use phrases that are its mouthpieces.

It should not be beyond the power of a scientific society to find terms less appealing to the unconscious super-ego. The difficulty perhaps is that "satisfying," "frustrating," while adequate in meaning are inadequate in conveying the feeling of absolutism.

The enclosure of the words "good" and "bad" in inverted commas as far as printing is concerned would do something to

* Reprinted from *Int. J. Psycho-Anal.*, 1946, Vol. XXVII, p. 152.

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indicate a specialized meaning. This device, however, does not affect the influence of verbal usage, if habitual on an analyst's part in practical work.

If "good" and "bad" objects are now indispensable terms it might be useful in print to use capital letters, thus, "The Good Object," "The Bad Object." Such usage might keep nearer to consciousness the implied ultimate reference to "God" and the "Devil."

If we cannot find more discriminating epithets may it not be because of the incantation power through sheer repetition of "The Good Object," "The Bad Object" and proof enough of the common unconscious belief in white and black magic?

IV

THE PSYCHO-ANALYST

(1947) *

*(The first chapter of a book in preparation at the time of death entitled
"Talks to Students of Psycho-Analysis")*

BOTH the essential and the desirable qualifications for a student who wishes to become a psycho-analyst are implicit in the nature of psycho-analytical work itself. Intelligence, academic qualification, or a standard of culture the equivalent of such qualification, is the initial equipment required of an applicant for training in psycho-analysis.

Freud's discoveries began with his investigation into the meaning of abnormal states of mind. He finally encompassed the whole field of man's mental and emotional development. The concepts he formulated are basic in the science of psycho-analysis, the data from which they arose being supplied not only by the abnormal but by the so-called normal including himself. He evolved a specific technique for acquiring and assessing his data. Psycho-analysis is therefore the study of man, and in such a study abnormal states of mind find their place, but the "normal" is as much the object of inquiry as the "abnormal."

An essential qualification for any student is therefore an insatiable curiosity concerning man's mental and emotional life.

Students gravitate to psycho-analytic study by two main routes. The objective one is taken by the scientist, doctor, sociologist, educationalist, because psycho-analytical science offers to them a possibility of further understanding the obstinate problems of human nature with which they are constantly confronted in their work.

The subjective route is taken by those who find obstinate problems within themselves for which they seek understanding and solution.

Psycho-analytical research and practice needs students arriving by both paths.

* Reprinted from *Int J Psycho-Anal.*, 1947, Vol. XXVIII, p 1.

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Another essential qualification for the would-be psycho-analyst is implicit in the foregoing considerations. The scientific observer accustomed already to collecting and scrutinizing data from external objects, must, if he would understand human nature, include himself as an object of inquiry. He may intellectually accept the concepts of psycho-analysis, but there can be no inner conviction concerning the psychical truth until, through the subjective experience of a personal analysis, he is convinced of their universality; that is, he arrives finally at the same place from which the student starts who comes first to psycho-analysis in order to understand his own inner disharmony. The latter student is called upon to proceed through the discipline of facing his inner conflicts to the objectivity which characterizes the scientific spirit.

It is clear from the foregoing that I believe, necessary as they may be for the equipment of the student, no university degree in medicine or any other branch of learning is a guarantee of capacity for psycho-analytic work. The richer the store of knowledge, the more disciplined the mental processes, potentially the more chance the student has of becoming an expert in his work, but it is only potentially.

The capacity to attain a measure of self-knowledge and the changes this entails in the fundamental attitude to life, alone make such potentialities capable of realization.

The authority and power that expert knowledge gives to its possessor is, in the case of a genuine psycho-analyst, inseparable from humility bred from facing psychological truth. "There," said a famous divine referring to a sinner, "There, but for the grace of God, go I." The psycho-analyst says, confronted by the so-called abnormal or asocial person, "There, but for fortunate psychological and physiological adjustments which are not due to my own superior virtues, go I."

The psycho-analytic approach to patients precludes all valuations of them other than those of a psychological order. The practitioner's power of understanding the patient lies in his knowledge of the human nature which they share in common.

Two extreme views are at times expressed concerning the necessity, or not, of the psycho-analyst holding a medical qualification. Some claim psycho-analysis as a branch of medicine and see it only as such. They naturally insist that its practice should be confined to the medically qualified. On the

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other hand, there are medically qualified practitioners who do not hesitate to regard their medical training almost as a waste of time when considered as a preparation for a training in psycho-analysis.

If psycho-analysis is a science that concerns the whole field of mental and emotional development, then it follows that every psycho-analytically trained observer can be of value. Since all human problems are ultimately psycho-physical, the science imperatively needs the services of the trained medical man. It needs the biologist, physiologist and neurologist: equally it needs the chemist and the physicist. But likewise, the historian, the anthropologist, the sociologist, the educationalist, the trained observer of infants, children and delinquents; all are indispensable for the building up of an unassailable body of truth concerning psychological development. The field is vast and cannot be claimed by one specialized type of research worker; any specialized body of scientific truth must ultimately find its relationship to a whole greater than itself. *Mens sana in corpore sano*. Medical science in its development has made prophylaxis against much bodily disease possible. For mental unhappiness we need not only specific forms of cure but also increasing knowledge of all the many factors that produce it. Only so will prevention be possible, not only for the individual but for the community.

Because psycho-analysis is a research into the hitherto inaccessible part of the mind from whence proceeds the fateful, irrational behaviour that characterizes our intractable human nature, it is the most fruitful field of exploration for all those who labour in hope of the evolution of a happier world.

Within the ranks of trained psycho-analysts the need for pooling of data and for discussion is constant. This is due to the limitations of any single worker. A brilliant technician is not necessarily possessed of the scientific type of mind needed for formulation of theory. On the other hand, the gifted theorist may not be equally gifted in evoking from his patients the wealth of data that one who is pre-eminently a technician may possess. All verified advances in psycho-analytical theory will be based on the patient team-work of many qualified workers.

The student in training is required to study intensively and extensively the theory of psycho-analysis in the expositions of Freud and other outstanding research workers. The acquisition

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of practical technique can only be achieved slowly; indeed one can say that technique is never "learnt." The best technicians are those who remain students, growing more sensitive and alert as experience increases, more subtle and easier in their handling of cases. If this takes place, stereotypy of manner, of procedure, of "outlook" and "inlook," will be avoided. A new patient will present a new field of discovery rather than an opportunity for application of acquired knowledge, or a repetition of a crystallized technique.

The student in training is required to read expositions of case histories. He attends seminars where more advanced students give accounts of their first experiences of analytical work. In course of time, if it is clear the student is fitted for the work, and his own personal analysis progresses well, he is given a suitable patient to analyse under the guidance of a fully qualified practitioner. Such "controlled" work is carried on with two or three patients for two years, during which, if the student is fitted for the work at all, he acquires confidence in his own ability to analyse, and qualification to practise is the end of his candidature. Acquiring a finer technique will depend upon preserving the student attitude towards experience, flexibility of mind and ability to profit through recognition of failure.

The partial assimilation of the technique of the analyst conducting the candidate's own analysis occurs unconsciously. In so far as the analyst's technique is genuinely psycho-analytical, it at first appears that this fact is encouraging, but one must remember that subjective adoption of the analyst's technique involves the "transference" phenomena. "Transference," either of a positive or negative infantile type, clouds objective judgment. It is therefore the analysis of the candidate's infantile transference to his analyst that will free him from automatically copying, or on the other hand, automatically rejecting the technique used in his own analysis. Through the resolution of transference affects the candidate will find himself firmly established on psycho-analytical principles of interpretation, with the capacity to adopt an objective attitude to his own technique. He will then demand of himself the reasons why he interprets as he does, query the timing of his interpretations, or conversely, why he withholds interpretations. He will be the better analyst if his inquiry reveals subjectivity instead of

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rationalization. By such means he will arrive at an approximation to a scientific criterion in evaluation of his technique.

The insistence upon the necessity for the would-be psycho-analyst to attain knowledge of himself through his own analysis before he can hope to become a valid observer and interpreter of other people's emotions and actions, is due to one major fact. The psycho-analyst has only one tool with which to do his work, namely his own mind. If he knows nothing more about this tool, his mind, than what his conscious rationalizations tell him, he will be in somewhat the same position as a primitive explaining the mechanism of a radio heard for the first time. Scientific observation and inference is impossible in the latter case; but no less impossible is observation and inference approximating to scientific accuracy when we interpret another person's motivations by our minds if we know these no better than the primitive understands the mechanism of the radio. Faced by what he does not understand in reality, the primitive is dominated by his fear, superstitions, and magical phantasies.

We so often eschew scientific inquiry and investigation into the dynamics that produce the phenomenon of a human being, and prefer the explanations that accord with our hopes, fears, superstitions, and magical systems. Unless we know something about our own investigating minds, know the tool with which we work, know how to use it, know its peculiarities, how to allow for and how to correct them, our work will be but guess work. The external world we look upon is only correctly seen by undistorting eyes. We go to an expert oculist to provide us with correcting lenses when our eyes give us blurred or inaccurate impressions of the external scene. The personal analysis of the would-be analyst has the same purpose in the realm of psychical realities; namely, to enable one, first of all, to achieve accurate insight into one's self. Upon that depends insight into the minds of others, an insight undistorted by the beams in our own eyes of which we were previously ignorant. Do not so mistake my meaning as to think that personal analysis will produce a person without any "beams" in his eyes, or that it is ever possible for him to attain such Olympian insight that he has perfect knowledge of his own or his patient's psychical make-up. Psycho-analysis is a science, not a religion. The standard we set for ourselves in our work must be scientific

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rectitude, a constant endeavour to find the psychological truth, to sift evidence, to abandon false trails, to hold nothing as proven or unproven until all the available data have been accumulated. The ability to wait, to suspend judgment, is as imperative as the ability to interpret immediately if the patient's state of mind necessitates it. Both these aspects of technique demand from the technician freedom from unconscious anxiety. Conscious anxiety is a half-way house to understanding and resolution of it, but unconscious anxiety can drive the technician to premature interpretation, and to an inability to keep the patient's pace; it can make him delay when he should speak and speak when he should be silent. Unconscious anxiety can make a technician constantly need proof that his patient improves, which means that the analyst has not really achieved a psycho-analytic attitude, nor a sufficiently comprehensive grasp of the nature of the task involved in the process of psycho-analysis. The ability of the psycho-analyst to analyse is what is required of him. If he can do this and the patient is rehabilitated, the psycho-analyst can take credit to himself for setting in motion curative processes within the patient. He cannot claim credit for those processes themselves. The doctor and the midwife play their part in childbirth, but it is the patient who has made the baby. We cannot cure a patient by psycho-analytical treatment, help him towards a psychical birth, except through the life forces within himself. Our analysis is only dynamic when it liberates bound-up energy which, through its very release, must make some new synthesis which appears in the patient as a re-adjustment in his psychical life. This is much more likely to occur imperceptibly over a period of time, than in some sudden dramatic fashion. Freedom from unconscious anxiety on the part of the technician allows him to make his timing of interpretation and his expectation of results in terms of an objective problem unvitiated by his own urgencies.

One manifestation of the half-fledged analyst who has not achieved a comprehensive view of the work he is engaged upon, is shown in the use of such phrases as "not completely analysed" "not half-analysed," "fancy an analysed person behaving like that." Such phrases betray an unconscious standard of perfection in the mind of the speaker which has little relationship to the facts of human nature. He is equating "fully analysed"

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with "perfect", and "perfection" is not the goal of analytic endeavour. Moreover, the equation of "analysed" with "perfect" betrays a standard far removed from the scientific attitude needed for truthful observation.

One cannot remind oneself too often that psycho-analysis is not a religion but a science, that psycho-analysts are not a race apart and different from non-analysts. If other people believe them to be engaged in magical rites, whether of the black or white variety, all the more reason why they themselves should indulge in no such myth as the "fully analysed."

It is common sense to think that a psycho-analyst should have resolved, through analysis, his own major conflicts sufficiently to be able to analyse his patients, and also to have established in his character endurance and stability upon which his patients can rely with confidence. This is a commonsense standard and not a "perfection" myth. It allows us to make other acknowledgments. Some of the greatest contributions to science and art have been made by men whose private lives have been tragic through unresolved conflicts; indeed the greatness of their work is often the measure of the strife from which it evolved. It is possible for a psycho-analyst, just as much as for a member of any other calling, to make a brilliant contribution to the science through his own gifts of insight and, at the same time, to be an unstable personality. As with many a painter, poet, or great scientist, his very brilliance is inseparable from his deep malaise, his insight coming from depths of the personality inaccessible to the more robust and protected psyche. We accept with gratitude what the children of genius give to the world. "Not analysed," "not half analysed," in reference to such personalities is a comment equivalent to the gossip at a parochial tea-party.

The commonsense standard asked of a psycho-analyst arises out of the practical work he undertakes to do with other people. It requires not only insight but reliability of character upon which patients can depend. To say that such an analyst will still have complexes, blind spots, limitations, is only to say that he remains a human being. When he ceases to be an ordinary human being he ceases to be a good analyst.

An adequately analysed candidate will have insight into some of the deeper causes both of his choice of vocation and of the nature of the gratifications he enjoys in his pursuit. There is

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a definite reason for this inquiry both in the interests of the would-be psycho-analyst and his prospective patients. The first obvious one is to ascertain whether the desire to be a psycho-analyst bears any relationship to genuine aptitudes; intellectual powers are but one of the necessary aptitudes. The candidate's analysis may reveal that his psychical make-up is more adapted to work of a practical nature, as a teacher, a doctor with practical skill, an administrator of some kind, an artist in a definite medium, a painter, poet or writer. Those whose great desire, accompanied by corresponding ability, is to "do something practical" are likely to find themselves more satisfied playing other rôles than that of the psycho-analyst, who must daily spend hours in patient listening to gain comprehension before anything can be "done". For this very reason the practice of psycho-analysis, certainly as a full-time occupation, is clearly less suitable for young people than for those who have gained experience in actual living. Again, the candidate's analysis may reveal that his choice of profession is activated by a desire to "escape" from a more active life, rather than because of positive gifts for the work itself. He may make his choice of vocation because of unconscious psychical problems of his own. This need be no deterrent in the path of his becoming a psycho-analyst as long as these unconscious problems become conscious. Then there will be no danger of his practising psycho-analysis vicariously, i.e., curing others rather than himself, analysing others rather than being analysed.

The desire to cure, educate and reform, useful and valuable enough when employed in certain environments with specific people, is not the motivating power that produces the most efficient psycho-analyst. Cure and re-education, or, stated more analytically, psychical readjustment, happens as a result of the analytical process. It does not occur because of the analyst's desire to cure and reform, but because of his understanding and ability to deal with his patient's psychical mechanisms, i.e., repression, transference and the many forms of ego resistance.

Situations will occasionally arise during analysis when the practitioner is called upon to give guiding advice of a practical nature to his patient. In the analysis of adult psycho-neurotics such need seldom arises. The endeavour of the analyst is to help the patient to be able to direct his own life. Sometimes,

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however, with a patient faultily adapted to reality, one may realize he is rushing into predicaments that may bring disaster before there is any chance of analysing him so that he can control his external situations. Here the analyst, if he has established a good "rapport," is justified in giving counsel.

The analyst must be sufficiently analysed to enable him to detect, and so consciously control, any tendency to regard the patient as the "bad self" who needs reforming. He is not likely then to experience guilt reactions or anger when, for the patient, he in turn becomes the patient's "bad self." I once heard a young male doctor say, with regard to his patients in hospital, "They are like a lot of naughty children, they don't know what they are doing half the time, they've first got to be taught." Fear of his own infantile aggression turned him into a disciplinarian. Unknown resentments against mother and nurses can very easily make an analyst become a strict mother and nurse to patients, just as one can detect a nurse or a teacher meting out the treatment to those under them that they themselves once resented. "Counter-transference" is often spoken of as if it implied a love-attitude. The counter-transference that is likely to cause trouble is the unconscious one on the analyst's side, whether it be an infantile negative or positive one, or both in alternation. The unconscious transference is the infantile one and, while unconscious, will blind the analyst to the various aspects of the patient's transference. An analyst who is sufficiently analysed will not be afraid to recognise in himself signs that betray impatience, anger, or embarrassment. He will note when he hesitates to give interpretations. Being human, the analyst will feel disappointment and a sense of frustration at his best efforts being thwarted; but, being able to analyse his own reactions in connection with the unconscious infantile imagos, his affects will not trouble him for long. We deceive ourselves if we think we have no counter-transference. It is its nature that matters. We can hardly hope to carry on an analysis unless our own counter-transference is healthy; that healthiness depends upon the nature of the satisfactions we obtain from the work, the deep unconscious satisfactions that lie behind the reality ones of earning a living, and the hope of effecting cures.

Here are some of the unconscious desires that make for

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counter-transferences that thwart true analytical work and bias interpretation in terms of the analyst's own personality. An unconscious, unsatisfied oral demand on the part of the analyst (which may really be unsatisfied sexual desire) will make him impatient and over-anxious when the patient withholds communication. The analyst's aggression can be aroused until his own attitude approximates to "You shall" with the inevitably reinforced resistance of the patient "I won't." And no words are necessary on the part of either patient or analyst to indicate this impasse. It is unconscious counter-transference. An analyst whose unconscious oral demand causes anxiety will be irrationally pleased at a wealth of material provided by the patient; irrationally, because the talker can so easily talk "past" the analyst and he be oblivious of what is happening. An unawareness of oral aggression will often result in an acute perception of the patient's greed which may well tend to the analyst's selection and concentration on one psychological problem, to the neglect of many others. This runs true of all other problems. A "flair" for accurate acute prognosis is surely based upon verity of experience, and indicates that paranoidal elements, instead of producing a phantastic pathological creation, are harnessed to realities. It is just when the analyst is swift to see the problem another person is involved in that he must all the more be aware that he could not have this knowledge except on the basis of his own experience. It is one thing to see the problem in another person as a projection of something alien to the self, another thing to know the roots of the problem within; ability to analyse depends upon the latter, while brilliance in diagnosis can sometimes be the limit of the analyst's power. It does not in itself mean ability to analyse the condition. This is the reverse of the difficulties experienced by those whose introjective, rather than projective mechanisms, are dominant. The absorption of the patient's problems into the self, which is necessary to a degree, may lead to a fusion of those problems with the same unmastered ones in the analyst. Hence the blind spots in the analyst render him helpless where they coincide with the patient's. The analyst needs true empathy, but he is impotent as an analyst if he becomes identified with the patient. It is to be hoped that in the future, when our science and art have evolved further, workers will be so much less

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afraid of themselves and of each other that it will be possible for a recognized specialization to take place. I mean that certain psychological trends make an analyst more fitted to deal with one type of case than another. Those with more pronounced obsessional traits are probably more handicapped in dealing with obsessionals than those whose mechanisms are not of this type. At our present stage we rather resemble the general practitioner who must do his best for all types of illness. On the other hand it may not work this way at all. An obsessional neurosis truly mastered and understood might give a practitioner facility in dealing with this disorder. Here is something to be found out by experience, vigilance, and honesty with one's self.

The unconscious satisfactions of an infantile type that the analyst strives for in his work can thwart and prejudice his honestly conscious purpose.

There is one obvious one I have not mentioned. If the analyst has not worked out his or her libidinal infantile desires towards one or both of the parents, then the unconscious striving for actual sexual satisfaction may irrupt into conscious desire. I would say that no analyst ever fell in love with a patient and wanted a real sexual relationship but for one reason, namely the unworked-out infantile incestuous wishes accompanied by an unsatisfactory love-life in reality. In such a case, the one honourable course is to break off the analysis and for the analyst to continue his or her own analysis, placing the patient with another analyst. I have heard in the past of analysts who have married patients. It is not for us to pass judgment, if we know anything about human passion, but it is necessary to set ourselves the standard of conduct that depends upon *our deeper knowledge*. A patient is psychologically ill because he is libidinally and aggressively attached to his infantile imagos. A patient comes to be cured knowing nothing of the causes of his illness. The analyst consents to analyse him and should know what it involves, what the task is he starts upon. Sooner or later, as resistances are dealt with, the patient will transfer his infantile problems to the analyst, will re-enact his past and strive for fulfilment of his unconscious desires, both aggressive and sexual, in relation to the analyst as the representative of his imagos. It is his prerogative to fall in love, to be angry, to use every defence to defend himself, and every device he has evolved to

gain his ends, and to defeat the analyst when he represents his enemy. This cannot be prevented. The analyst is dealing with the unconscious life, the unconscious the patient knows nothing about. The forces the analyst is called upon to understand are stronger than all the patient's ego desire to get well. If his ego were able to follow our instructions without let or hindrance there would be little need for him to seek help. A woman patient during analysis will reveal in connection with her analyst all her baby longings and grievances towards both parents and the other children, i.e., all her libidinal and aggressive phantasies. The analyst has to be strong enough, kind enough, and expert enough to help her to face, and live through, every disappointment of her childish hope and phantasy in the transference. It is like betraying a child to the analyst's own uses if he seeks consciously or unconsciously, for positive libidinal gratification from the patient in the analytical situation. There is another equally unpropitious reaction, namely that of feeling gratification in the inevitable thwarting of the patient's sexual desires, a thing that can occur if the analyst still resents, and is bitter about, his or her unsuccessful love overtures to the parents. The love advances, the unconscious longings, the waiting, the obedience that succeeds the violence of infancy still with the same hope of actual fulfilment, the analyst must see and understand (even if the patient is forty) as the problem of childhood. The analyst's task is the liberation of the psyche, against which every device will be used, and in this task the analyst must demand of himself that truly all he wants from the patient is the satisfaction of bringing about that psychical liberation.

The psycho-analyst in full practice may easily spend seven or eight hours each day listening to patients' talk. What an extraordinary demand is made upon one sense! No one can become an effective practitioner unless he has to a high degree not only the desire to hear, but the power to interpret, what he hears. It is well for the analyst if he knows what it is that makes eight hours a day "listening" worth his while. Monetary gain will only result if it is worth while to patients to talk to him, and that is dependent upon the analyst doing more than passively listening, namely interpreting the communication. Nevertheless there must be a fundamental pleasure in listening for one who chooses this vocation, not essentially different from the

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pleasure of those who enjoy music, in spite of the fact that the patients' communications are stories of discord.

There may be some gratification in listening to other people's troubles, their fears and sins and defiances. At least they are not ours! But any such gratification as this is not the motive power that makes a psycho-analyst. It is not sublimation. The psycho-analyst listens to understand, to find out, to track to their source, if he is able, the origins of the discords. Through words that are articulate and sensible enough, the psycho-analyst hears the child crying in the night and with "no language but a cry." His pleasure is not in hearing the cry but in bringing comprehension and explanation. Nor need we separate the analyst's pleasure in listening from the mastery of the dreads of his own infancy.

Sexual curiosity is as much a motive drive in the work of a psycho-analyst as it is in the work of doctors, nurses, scientific investigators, historians, novelists, and artists. Through personal analysis, sexual curiosity is purged of its infantile characteristics, it is no longer of the 'peeping Tom' variety. Curiosity becomes adult and benevolent, because the psycho-analyst is not engaged upon a surreptitious gratification of his own immature sexuality. The knowledge and mastery of his own infantile sexuality enables him to help unravel the tragic tangles that adults experience in their sexual lives due to this very immaturity.

Here are other considerations concerning the analyst and his general life. It is important that neither his financial nor analytical satisfaction should depend on one or two patients. He should not need to keep a single patient for these personal reasons, otherwise an unconscious exploitation of transference is inevitable. An adequate "practice" or a part-time remunerative job of some kind, is the solution of this problem.

While it is inevitable, and rightly so, that psycho-analysis should be one major satisfying and absorbing interest of a psycho-analyst's life, if good work is to be done, it should contribute to the fuller life of the analyst. He should not give his whole life to psycho-analysis. It is for the greater happiness and efficiency of the psycho-analyst if his life includes other interests, healthy libidinal satisfaction and friendships that do not involve psycho-analytical interests. I have heard psycho-analysts say: "Oh, I find I can't talk to people who know

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nothing about psycho-analysis." That is a phase most psychoanalysts experience and some get stuck there, to their own detriment I believe. If the psycho-analyst loses "the common touch," if he cannot mix with his kind and be an ordinary person without the itch to analyse friends and acquaintances, he becomes the poorer and, I believe, pharisaical and precocious. We are wise not to loosen contacts with people who know nothing and care nothing about our own absorbing interest. Such contacts are salutary, health-giving, and revivifying.

One must at times exchange listening for looking—seeing films, works of art, architecture, landscape. One must also at times exchange sitting for walking, riding, driving. Above all, to counterbalance the constant intake by the ears in analysis, or by the eyes in reading, the analyst needs to create, to write or paint or find a way of producing something to balance this intensive absorption of materials. Mutual conversations and discussion balance one-sided analytical relationships. These are no substitute for living, challenging, robust friendships on equal terms. These are two different things and the analyst needs both.

Leaving now the deep unconscious gratifications that our work can give, gratifications that must be genuine sublimations, apart from the obvious one of earning an income, I will name a possible final one. Its roots are in the unconscious and they too are obvious. While our task lies primarily with the unconscious mind of the patient, I personally find the enrichment of my ego through the experiences of other people not the least of my satisfactions. From the limited confines of an individual life, limited in time and space and environment, I experience a rich variety of living through my work. I contact all sorts and kinds of living, all imaginable circumstances, human tragedy and human comedy, humour and dourness, the pathos of the defeated, and the incredible endurances and victories that some souls achieve over human fate. Perhaps that makes me most glad that I chose to be a psycho-analyst, is the rich variety of every type of human experience that has become part of me, which never would have been mine either to experience or to understand in a single mortal life, but for my work.

PAPERS ON THEORY

V

CERTAIN ASPECTS OF SUBLIMATION AND DELUSION

(1930) *

IN 1879, a Spaniard, interested in problems of the evolution of culture, was exploring a cave on his estate at Altamira, in Northern Spain. He was searching for new examples of flint and carved bone of which he had already found specimens. His little daughter was with him. The cave was dark and he worked by the light of an oil lamp. The child was scrambling over the rocks and suddenly called out "Bulls, bulls!" She pointed to the ceiling, so low that he could touch it with his hand. He lifted the lamp and saw on the uneven surface numbers of bison and other animals drawn with great realism and painted in bright colours. These drawings are now accepted as the work of the Hunter Artists of the Reindeer Age, computed to be 17,000 years ago.

To execute these drawings, palæolithic man penetrated to the cave and must have burned animal fat in a stone lamp in order to see. It was a purposeful act and a purposeful journey, for the people actually lived at the entrance to the cave or under shelving rocks near the entrance.

Seventeen thousand years later a man by the aid of a lamp penetrates to those recesses. A child sees the animals first and points them out to her father.

At that dramatic moment of recognition in the bowel of the cave a common impulse unites the ancient hunter artist and modern man. Between them lies the whole evolution of civilization, but the evolution that separates them springs from the impulse that unites them. By which I mean that the Spaniard is driven to the far recesses of the caves by the same inner necessity that sent the hunter artist there. The hunter-artist goes to make life-like representations. The Spaniard goes to find flints and carved bones, in order to piece together evidence of the life of primitive peoples. In other words to reconstruct, to make a representation of, life that has passed away.

* Read at the Eleventh International Congress of Psycho-Analysis, Oxford, July 31, 1929, and reprinted from *Int. J. Psycho-Anal.*, 1930, Vol. XI, p. 12.

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My intention in this short paper is to deal with certain aspects of this many-sided complicated subject of sublimation, viz., in dancing, singing, painting and historical research, since my clinical experience has enabled me to see that these sublimations have a common root, an inner necessity that is in essence in no wise different from the necessity that animated the first artists. The dawn of civilization is the dawn of art. The two are inseparable. From the moment man began to carve his flints and make drawings on the walls of his cave, there begins recorded history and civilization has started on its intricate development.

Behind that first appearance of man with whom we claim our kinship, that is when man appears as Hunter Artist, there is conjecture and dispute. Mousterian Man, it is computed, says Falaize in *Origins of Civilization*, lived 50,000 years B.C. He says evidences of cannibalism practised by Mousterian Man are afforded by human remains found in Croatia. Behind the appearance of the mummification rites of ancient Egypt, Flinders Petrie has deduced the age of cannibalism. From dismemberment of bodies which accompanies cannibalism we pass to the age of mummification in Egypt, to the building of tombs and to ceremonies for the dead. Elliot Smith sees in the tombs of the Egyptians the beginnings of architecture in stone, and the beginnings of overseas trade in the search for wood and spices for embalming purposes. The death mask in ancient Egypt was followed by the making of the statue.

Sublimation and civilization are mutually inclusive terms: cannibalism and civilization mutually exclusive. Civilization begins with the first art forms, and these first art forms are inseparable from the problems of food (life) and death.

The first drawings were those of the animals that primitive hunters killed for food. The explanation given is that it was a magical way of producing and ensuring the food supply. Draw a bison and bison will be plentiful. But this does not explain why the first artists crept to the recesses of the cave to draw their pictures. Other hunter artists followed, driven by the same necessity, and superimposed their drawings over the ones they found in these hidden places. We see here an inner compulsion first to make a vividly realistic drawing, secondly to place that drawing within the bowels of a cave. The problems of food and of death are implicit in these cave drawings,

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for the animals drawn were the food supply of the hunters. The drawings are life-like representations.

I would next recall to your memory the fact that the figure of man appearing in these cave drawings of palæolithic times often wears an animal mask. Behind the animal we have the man. So I see in the drawings of primitive man, in the animals, and men with animal masks, the first attempt in art to resolve a conflict raging around the problem of food and of death.

The first dancer in Europe, perhaps in the world, was the cave dweller. The cave drawings of palæolithic man illustrate dancers. In the earliest rock drawing of a ritual dance, the figures appear in processional formation in connection with a slain bison.

Dancing, like drawing, was a magical performance. Like drawing it is, from its origin, associated with the same problems of food (or life) and death. The dance was part of ancient Egyptian funerary rites. The cave dweller wearing an animal mask imitated the movements of the creature he had slain. The impersonation of ghosts, the enacting of the resurrection of the dead person by the dancer, point to the same motivations in the origin of dancing as in the origin of drawing. The dead are made alive again by magical acts.

From the dramatic dances, which the world over are connected with ceremonies for the dead, arose the beginnings of drama. Ridgeway contends that wherever they are found tragedy and serious drama have their roots in the world-wide belief in the continued existence of the soul after the death of the body. Drama began, not as entertainment, but as ceremony. This aspect is voiced in modern times by Bernard Shaw, who considers art as a department of social hygiene.

"The swaddling clothes of drama are the winding-sheets of the hero king" (Ivor Brown). The masks worn by early actors were for the purpose of portraying the dead. The persons who wore the masks were for the time being the incarnations of the spirits of the dead.

A modern writer has said: "At least we need not relate our play-going to our food supply or regard our actor as the most likely guarantor of our survival after death." I believe that art rises to its supreme height only when it performs the service—first for the artist, and unconsciously for ourselves—that it did in ancient times. That service is a magical re-assurance. Great

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art is a self-preservative functioning. A vital communication is made to us in picture, statue, drama, novel. It is *life* that is danced, a world that is built in music. When these things are supreme, are perfection, we rest satisfied in contemplation. From a world of apprehension and anxiety, a world of temporal things, of vicissitudes and death, we temporarily escape. In those few moments of conviction, immortality is ours. "Because I live, ye shall live also."

The word "drama" is derived from the Greek, "a thing done." "To do" is the characteristic of the artist in distinction to the philosopher, whose necessity is "to think." In ancient days these "doings" were vital to the prosperity of the community. More complicated, more subtly interwoven in our lives, they remain as vital to-day. The great artist must "do"—driven by the inner need. It is the actual painting, the actual doing, that is the vital thing for him.

An analysis which removed an inhibition against dancing revealed the following: The patient knew herself *how* to dance. She knew how to have control over her muscles. To see new steps, a new dance, was to receive a picture through her eyes. She could then practise "in her head." Like a negative she had taken the image. Then it could be re-produced as a picture taken from a negative. She was the negative and she reproduced the picture. Sounds of music suggested dance. Sound and movement went together naturally. The body bent this way and that, swayed and moved as though it were one thing—all one thing—as a bird in flying is all one thing. She was like a bird, was a bird. She was it and it was herself. That is, she was the magical phallus. The dancing was in her. She had become the thing she once saw through eyes of desire, love and hate. She had incorporated it and after the manner of cannibalistic beliefs she had become endued with the power of the thing incorporated.

The ancient dancer became the dead of whom he was afraid. He imitated the movements of the thing he had slain and eaten. The mourner at the ceremonial funeral in Rome imitated the dead. The white face of the clown even yet testifies to the ghost he once impersonated of intent.

A delusion of omnipotence finds a reality channel. Eyes have seen and ears heard and body felt, and the ego in some cases uses its functioning and says "I can do that." In the stress

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of anxiety this "can" becomes "must." The phallic personification in dancing is a "must be," "am" as powerful as the father, psychically "I am the father"—a delusion and yet an ego-functioning result.

One has to search further to understand why this magical personification was for my patient a talisman for prosperity, a talisman against an evil fate, for herself, even as dancing was in ancient times for the community. I found that men's admiration and approval were a support for her, but it was clearly not to secure it that her dancing was unconsciously a necessity. It secured no release from anxiety. She needed their support and admiration for precisely the same reason that she needed to identify herself with the father's phallus. Perfect dancing released her; reaching a standard that satisfied an inexorable demand within her gave her security. In reaching this standard, she had then gone beyond anything expected of her; that is, she had more than satisfied her ballet mistress. At that moment she felt care-free, could snap her fingers at one of whom she was in constant dread, until she left that mistress in a state of ecstatic approval. I came thus to a certainty that the person of whom she stood in terror was unconsciously the mother. On to the mother had been projected those wishes that were inimical to life itself. As she would have taken those things from her mother she desired and envied, from milk to children and the father's penis, so there had been projected on to the mother intents as destructive to herself.

From this terrifying situation she is saved by perfect dancing. She becomes the magical phallus. She restores in herself what her hostility wished to take away, to destroy. It is an omnipotent restitution, an assurance of life. You will remember the bison were drawn in the recesses of a cave. The father is restored to the mother; the penis, the child, are back again magically in the womb.

Dancing is a magical control of the parents by becoming the father. The need for it is anxiety due to hostility which itself derives from frustration. By this delusion of omnipotence, the dancer is the father, and dancing is an atonement, a restitution. It is life that is being danced, and the evil that the hostile wishes to the mother would bring is averted.

A singer revealed this. Analysis enabled her to get rid of bad habits in her voice that she had contracted through trying to

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follow the instructions of various singing teachers. She is now able to say: "But I knew *how* to produce it quite naturally myself, all the time, ever since I was a child. Their instruction has made me go wrong always. I *knew* instinctively, but teachers assume you don't know; they alone know; you know nothing—as if it were wrong to know. When they said, 'Your voice is so big, we must be careful nothing spoils it,' I thought: 'How big? How can it be spoilt? Is it so big it can't get through?'"

Now that she has lost her voice-tricks she says: "The voice is inside you. All you need to do is to relax. Breathing takes care of itself if you let your diaphragm work in and out, up and down. The voice pours out like water, like cream. You remember you are not *really* reaching up higher and higher, only pretending to do so, for the notes are all in one place. You put them where you like, *control* them. You are a bird flying up in your voice. It draws people to you. They feel as you feel, sad or gay. The Pied Piper drew children from their homes by music. Orpheus drew stocks and stones. The Sirens drew men to destruction."

She is thus, in singing, the powerful parents. Her very body is the breast and the penis. The voice is the milk, the water, the fructifying semen. She has identified by incorporating the power of both parents. By the magical singing she is reproducing, externalizing again what is incorporated. It is a delusion of control over those whom she feared. As they made her feel sorrow and joy, now she has the power to make others feel these emotions.

The ego secures release from anxiety of the incorporated hostile parents by a power of externalizing it into an art form, and this art form is an omnipotent life-giving, a restoration, milk, semen, a child.

The way in which an artist worked revealed this: She said in effect: "It is strange people have to learn perspective, rules for fore-shortening. If you see a flower looking as if it were coming towards you, you draw it as you see it. That is all. The eyes take it in just as it is. The pictures in my mind, I see on the blank paper, or canvas, and I just put outlines round them and paint." That is, the pictures were outer realities once, the images of infancy. They are incorporated. Then they are projected on a blank sheet, like the bison in the cave.

Thus the hostility of the incorporated object no longer

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menaces the ego, for the omnipotence has become an adjunct to the ego. Eye and hand deal with it. Every stroke of the brush is a power over the parents. To paint a picture, no less than to have a piece of toe-nail, is to have the real person magically in one's power. Yet painting is a restitution too. The blank space is filled. All those things which the child would wrest from the mother are restored, the food eaten, the children, the father's penis. The first drawing at the age of three this patient did was intended to represent a mother holding a baby under a bower of roses.

I would gather up these arguments briefly :

A patient bordering on a delusion of persecution is obsessed by a prophecy of a woman palmist that she will have a child who will die. The patient cannot rid herself of this fearful future. She harbours and plans revenge on the palmist. Analysis speedily transferred thoughts of the palmist to the analyst. The analyst, she thought, was doing magical evil against her. Further analysis revealed that she believed her voice had been spoilt by a singing mistress. The patient had previously given up painting because she thought her originality was being taken from her. Dancing had been abandoned in late childhood. Out of twelve months' brooding she emerged into high states of excitement, and activity gradually became a necessity. Anxiety broke out, and with bursts of hostility which became most marked against a mistress on whom was projected her own hostility to the mother-imago. The repressed hostility to her mother in childhood has become quite accessible. Meanwhile, her voice has broken loose from all the tricks she acquired. The delusion of persecution has disappeared, and anxiety has become more manageable. It disappears entirely when she sings. Then she is care-free. That is, a delusion of being persecuted is resolved when sublimation goes forward. *The sublimation springs from the same root as the delusion of persecution.* It is worked out from inside into a form of art. This form of art is a bringing back of life, a reparation, an atonement, a nullification of anxiety. It is an omnipotent phantasy of control, of security from evil, in a world of reality, because it finds expression in ego functioning.

The delusion serves the purposes of the super-ego. The hostility is *felt* as emanating from another. The patient feels persecuted. It is the other person who is wrong, not herself who is

to blame. Analysis brings to consciousness the repressed hostility to the mother. The super-ego is modified to the degree that the repressed hostility (and its cause) becomes conscious. The delusion disintegrates. In its place sublimation occurs. The hostility is worked out from inside, externalized into a form of art.

A state of unstable equilibrium was reached and maintained for a period of years by a psychotic patient under the following system:

1. The crystallization of a fixed delusion.
2. The operation of an intense super-ego severity in the rest of her psychic life.
3. The carrying on of routine work which was clearly punitive. It called for diligence and loyalty. It was a "making good" for childhood misdeameanours and offered psychically as a propitiation to the mother-imago.
4. The last stabilizing factor in this system was the possession of a doll. The period from twenty to twenty-nine years of age in her life was covered by the power of this doll. It was a lady doll, holding a baby. During these years the doll was reverently treated. Every week it was taken out and looked at to see that it was intact, without harm or blemish, and then gently laid by again, wrapped up and put in a drawer.

The fixed delusion was in essence the Œdipus fulfilment, a belief that a doctor had made sexual overtures. There was no affect, no feeling of guilt. The super-ego was served because the overtures were projected on to the doctor delusionally. Anxiety was held in check and controllable through the doll, for since the Œdipus wishes are inseparable from hostility to the mother and the desire to get rid of her and to have the father's child, the patient had provided for the projected menace of the mother by a magic assurance. The doll was the uninjured, unbereft mother.

It has taken seven years to disintegrate the delusion and reach the embedded memory traces and childhood wishes. It has taken seven years for the doll to shrink down to the proportion of a real doll. This doll was the magical talisman, the mask, the statue of primitive times.

The slow disintegrating of the delusion, the shrinking of the doll, the loss of interest in routine work, the lessening of super-ego severity went on simultaneously with the emergence of

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hidden interests that had been latent since childhood. The major of these was a confession of interest in history. This became the main avenue of the subsequent analysis. The first figures elaborated were those which in the closest way were representative of her unconscious phantasies concerning her father and mother and herself. She began to dramatise, to project her own identification on to figures that represented the mother and father in the world of history. These figures became extraordinarily real. She lived their lives and no searching out of detail was too fatiguing in order that they might be completed.

The pursuit of this led eventually to the patient leaving routine work and becoming a university student in history.

The interest here lies in what happened during analysis. I do not think there was any diminution of omnipotent phantasy, but a different disposal of it. Briefly I would track the path in this way:

1. An extremity of anxiety in childhood due to real frustration. An actual trauma that exacerbated anxiety.

2. This led to violent aggressiveness. Analysis showed that owing to her own hostility in frustration her safety lay in being omnipotent over her parents. This was delusionally accompanied by a male identification and played out by being a warrior. She massacred her dolls and so symbolically she had power of life and death over her parents.

3. At puberty the super-ego reinforcement brought a complete change of behaviour, complete suppression and condemnation of her former misdemeanour. This was another form of omnipotent control. "Honour thy father and mother that thy days may be long in the land." The good behaviour achieved the same end omnipotently as the previous violence, viz., self-preservation. At the same time there was a *postponement*, not a relinquishing, of id wishes—one day, if not now, there, if not here, in Heaven, if not on earth.

4. The Oedipus wishes then emerged in a delusion of fulfilment. This delusion fulfilled demands of both id and super-ego, for it was projected on to the doctor, whose guilt it now was. The delusion of the doll went alongside, a magical restoration of the mother and therefore a guarantee of her own safety.

The disintegration of the delusion laid bare the Oedipus wishes and brought back memories of her violent childhood.

This brought about a diminution of the super-ego severity, and a corresponding strengthening of the ego. This ego-strengthening led to increase of social contacts, and self-confidence. This was accompanied by giving up of routine work and a sublimation in the study of history. The omnipotence that found a pathway to a delusion and expressed itself in a magic doll now found a pathway in terms of reality, a sublimation vested in the ego. The first figures in history were parent imagos. From them interest passed to the period of time in which they were set and gradually, as anxiety lessened, the historical interest broadened and deepened in its range.

In history the people are all dead. They are brought to life again by the vital interest put into them. Their lives are relived, reconstructed. Their lives are first absorbed by the student. There is an imbibing knowledge, symbolically no separation from the parents. In the essays and theses written there is an externalizing of what has been incorporated, a recreation, and therefore a nullification of anxiety.

The sublimation has at its roots the same phantasy of omnipotence as the delusion, it has become an ego-adjunct, has found a pathway into reality.

Behind the ego-ideal, says Freud,* "there lies hidden the first and most important identification of all, the identification with the father". Perhaps it would be safer to say "with the parents." Earlier he says, "At the beginning, in the primitive oral phase of the individual's existence, object cathexis and identification are hardly to be distinguished." Mrs. Isaacs* pertinently says in her paper on "Privation and Guilt" "that Freud's primary identification may perhaps play in the total drama a greater part than was originally thought."

Freud† says the relation of super-ego is not exhausted by the precept: "You *ought* to be such and such" (like your father): it also comprises the prohibition: "You *must not be* such and such (like your father), that is, you may not do all that he does; many things are his prerogative." One form of this prohibition, 'Thou shalt not' is embodied in Mosaic law. "Thou shalt not make unto thyself any graven image, nor any likeness of anything that is in heaven above, or in the earth beneath, or in the waters under the earth, for I, the Lord thy God, am a jealous

* *Int. J. Psycho-Anal.*, 1929, Vol. X, p. 335.

† *The Ego and the Id* (transl. 1927 Hogarth Press). Pp. 35, 39, 44.

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God." The artist has clearly not succumbed to this prohibition. I think the reason for this is to be found in the primal identification with the parents, where Freud says object cathexis is hardly distinguishable from identification. These parents are the active sexual parents. They are very human beings, permitting themselves much in the infant's presence, because of its infancy.

In the stress of anxiety caused by super-ego severity and the claims of the id I see three extreme contingencies.

1. The ego may be rent from reality and overwhelmed by the id.

2. The ego may remain true to reality, but its functioning impaired by severity of the super-ego. Sublimation will be curtailed by a "Thou shalt not."

3. We have the artist. Hanns Sachs has said, "in spite of his specially developed sense of guilt, the artist has found an unusual way, closed to most men, of reconciling himself to his super-ego." He suggests that this escape from super-ego severity is through the mediation of his work.

Art, I suggest, is a sublimation rooted in the primal identification with the parents. That identification is a magical incorporation of the parents, a psychical happening which runs parallel to what has been for long ages repressed, i.e., actual cannibalism. After the manner of cannibalistic belief, psychically the same magical thing results, viz., an omnipotent control over the incorporated objects, and a magical endowment with the powers of the incorporated.

The safety of the ego will depend upon its ability to deal with the incorporated imagos. We know from the mechanism of melancholia that when the ego itself becomes identified with the reproached love object, super-ego sadism, reinforced by id sadism, may destroy the ego.

At the oral level the ego must magically control the seemingly hostile parent, because of the infant's inadequate knowledge of reality.

Then everything depends upon the ability of the ego to eject this hostile incorporation from itself. This means in effect an ego control, in the outer world, of *something* which can represent the primarily introjected hostile imago.

The artist externalizes that hostility into a work of art. In that work of art he is making, controlling, having power over—

in an external form—an introjected image or images. During creative periods omnipotence is vested in the ego, not in the super-ego. At the same time that he is externalizing the introjected hostile image, controlling it in a definite form, moulding, shaping it, he is re-creating symbolically the very image that hostility has destroyed.

Should we find, if we looked deep enough, that all sublimation depends upon the power of the ego to externalize the incorporated imagos into some form, concrete or abstract, which is made, moulded, and controlled by the ego in a reality world?

If for us the idea of the dead is freed from the cruder superstitions and fears of past ages, it is because we are phalanxed right and left, behind and before, by a magical nullification of fear in *sublimation* that is the very woof and weft of civilization. The past lives in our consciousness, in history, which is the living past, in anthropology, in archæology. Music, art, drama, creative literature, perform their age-long service. Of all arts, the last, the moving picture, is destined for the widest human appeal. The resources of science and art here converge in answer to man's deepest necessity and will consummate the most satisfying illusion the world has known. Future generations will be able to see the past as it really was. The great figures will move and live before them as they did even in life. They will speak with their authentic voices. There, in that darkened theatre, with all our knowledge and enlightenments we will not hesitate to reach out a hand through time to the first artist, painting his bison in the dim recesses of the cave.

*"If the red slayer think he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep, and pass, and turn again."*

or as the English magician puts it :

*"Graves, at my command,
Have waked their sleepers, op'd and let them forth
By some so potent art."*

VI

SIMILAR AND DIVERGENT UNCONSCIOUS DETERMINANTS UNDERLYING THE SUBLIMATIONS OF PURE ART AND PURE SCIENCE

(1935) *

THE sublimations of art and science in all their multifarious aspects, pure and applied, make up roughly what we mean by civilization. They represent an infinite range of subtle combinations and transformations of psychical energies. We find these sublimations compatible with a well-developed reality-sense and adaptation to adult life. My concern in this paper is an inquiry into the determinants that underlie "pure" art and "pure" science. "Pure" art and "pure" science represent limited psychological phenomena, and in them we see on a massive scale the mechanisms which are more modified, more fused, or more partial in the scientific and artistic activities which are inseparable from civilized life.

By pure art I mean those products of creative genius which have been dictated only by the inner laws and urges of the creator. They serve no practical end and bow to no public criterion. The public bows to them. The pure artist of whom I speak will, if a section of the public acclaim and follow him, become a wealthy man—he for whom wealth has least worldly reality. Epstein is now affluent, but his practical life is virtually the same round of intense industry as when he was unknown. The goal of endeavour is neither worldly wealth nor ease. The pure artist who is not acclaimed by a section of the public, nevertheless, owing to the urgency of his inner nature, can be nothing else but an artist. In the last extremity, the "pure" artist will starve unless provided for by friends and patrons. He has no conscience in the matter of earning a livelihood in the generally accepted sense. As a contrast and companion picture to Epstein, one thinks of Van Gogh, who lived on the verge of starvation during his life. Van Gogh once said he

* Read before the Thirteenth International Psycho-Analytical Congress, Lucerne, 1934, and reprinted from *Int. J. Psycho-Anal.*, 1935, Vol. XVI, p. 180.

understood that his paintings brought in no money, but he did not understand the charge of idleness made against him. The pinnacles of genius, I would hazard, are only attained by those who, if circumstances so fell out, would pursue their unconsciously determined goal to the verge of starvation.

The "pure" scientist is as detached from the exigencies of practical life as the "pure" artist. He is as unconcerned with the practical purposes to which his discoveries may lead as the artist whose works serve no utilitarian end. They are in that respect alike. Certain aspects of practical reality, that is, do not claim either of them. The "pure" scientist is as possessed by the direct necessity to know, to find out, as the artist is possessed by the necessity to make. He will not "use" his knowledge to practical ends, any more than the pure artist will make a useful thing. The "pure" scientist is not as likely to reach the starvation level as the "pure" artist. The applied scientist is at his elbow, and commerce and war utilize his discoveries. Moreover, he can find an honourable place in seats of learning, where in return for exposition he can carry on his researches, as well as find a simple life sufficient for his needs.

I have, in explaining what I mean by "pure" artist and "pure" scientist, given one similarity between them, namely, that neither of them pursue their calling for the purpose of material ends in reality, that is, doing or making in the service of practical reality.

No two sublimations could well seem more dissimilar, and yet in their dissimilarity no two sublimations reveal more characteristics in common. In outward manifestation the man of pure science is concerned with the dispassionate investigation of the external universe, with objective unemotional fact. The artist creates everything through a personal medium, that is through a sensuous contact; and yet the greater the artist, the more does his work become objective, freed from personal partial bias, and exhibit universal truth. *Hamlet* and *Œdipus Rex* are stories of everyman, not the personal life of Shakespeare or Sophocles. Here again "pure" science and "pure" art in their dissimilarity are fundamentally alike. The objectivity of the scientist in his formulation and correlation of facts with the emergence of natural laws is a parallel to the emergence of universal psychological representation in a work of art freed from the personal and particular bias of the artist. Shakespeare,

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perhaps, in one medium of art is the outstanding example of this objectivity.

The great divergence between science and art is that science concerns itself with external phenomena; while in art, however external phenomena may be a stimulus, the actual product is attained through the internal experience of the artist. Science is knowing; art is doing.

The following is a short summary of the similarities and divergencies, before investigation into the unconscious determinants is made: *Art* is an ordering of emotional experience. The submission of emotional experience to a rhythmic order results in a unity of which the parts are fused in a harmonious sequence. The work of art is provisioned, complete from beginning to end. Chance is eliminated, because cause and effect stand revealed in a work of art. *Science* is the observation and classification of external facts. The result of this is an ordering of facts into a unified body of knowledge from which emerge natural laws. Chance is eliminated by the discovery of cause and effect.

I will turn to a more detailed consideration of the pure artist. The major mechanisms involved are introjection and projection, creative art representing the projection of the artist's introjection in some form to be perceived by the senses. This sensuous projection, if it is to be acknowledged as art, must exhibit certain characteristics such as I have detailed, harmonious order, design and unity.

The means by which the artist achieves this projection of his introjections are bodily ones, just as the appeal of his art to his audience is through ear and eye. It is a bodily knowledge, a manipulation of bodily muscles to a point of finest and rarest accuracy, that is exhibited by the great singer, dancer, instrumentalist, painter, sculptor. Knowledge of, control over, use of the whole body or parts of it, are accomplished, we know not how, by the creative genius. Seeing, hearing, bodily sensation are the instruments by which we first learn to know external reality and first introject what we see and hear and feel. By bodily sensation we first experience internal reality, pleasurable and painful sensation. By the same sensory organs that first apprehend external and internal reality, by means of which the first introjections are made, the artist's projections are accomplished later. The first actual bodily introjection and

incorporation in body-substance is milk; the first projections are urine and soft faeces. Both the introjection of a good imago and the projection of a good valuable product from the body will be allied with these experiences when they synchronize with pleasurable sucking at the breast and pleasurable relief through evacuation. Similarly, the introjection of a bad imago, the production from within of bad and dangerous things, identified with this internalized bad object, will first synchronize with experiences of frustration and the arousal of anxiety due to aggression. These frustrations may be caused by external agencies or by internal tensions due to bodily hunger, pain or libidinal deprivation. In the case of the artist, the sensory organs retain a great degree of their original method of apprehending the external world, and associated with them to a maximum degree are the original psychical feelings and phantasies concerning what is good and bad. The artist's moral code, his range of values, is in terms of good and bad form, line, colour, sound, and movement. His ethics are in these things, because of the intensity of feelings, good and bad, associated with sight, sound, intake and output, during infancy. He retains and maintains the vivid sense-perception of infancy, associated with good and bad feelings. The original method of apprehending the external world—how to a baby in course of development the world gradually becomes as the adult knows it—is obscure. One thing is clear to me. The artist who instinctively draws an object in perspective without learning the laws of perspective has the ability to make a "pure" perception without the interposition of other knowledge—an ability which has its beginnings in early infancy. I remember an artist patient telling me that when she was a girl she attended an art class at school. On an early occasion the art teacher gave her laborious reasons in her instructions on fore-shortening. The pupil remarked, "But you draw it as you see it, don't you?" The teacher was angry and said that if the pupil drew it as she saw it, instead of following the rules given, she would draw it wrongly. The pupil was an artist and to the annoyance of her teacher drew what she saw correctly, without troubling about the application of rules. When a child draws a chair with four legs when only three can be seen, the fourth leg may be introduced for more reasons than are at first apparent; but at any rate we can say one type of knowledge interferes with

another. When a child draws three legs only, because it only sees three, it is seeing the appearance rightly. The capacity to do that and to correlate and co-ordinate parts results in a picture which is right in perspective. Now the sense of reality will develop, however obscurely, upon the capacity to make "pure" perceptions. The ability to see things in perspective is a touchstone, not only of right seeing in the external world, but in the internal one. It is in emotional and anxiety states that we do not see either ourselves or others "in perspective." The link here with infancy is that a "pure" perception will belong to the times when feeling is that of security and assurance, the times of good experience when anxiety is absent. Pure perception is not only the capability of seeing the appearances of things without the intervention of other knowledge; but of far greater importance is the non-intervention of desire due to anxiety. Newton hit on the law of gravity while watching an apple fall to the ground; one infers that he was not hungry. Another process of supreme importance is the gradual extension of the child's awareness of and introjection of the external environment, alongside his growing awareness of his own body-ego, of the building up of himself, so to speak, of his realization of his feet and hands as his own. The production of a picture is inseparable from specific psychical mechanisms; but the bodily manipulations themselves, the manner in which creative art is achieved, are inseparable from physio-psychical processes in infancy. That is, while the painting of a picture represents the mechanisms of introjection and projection, the restoration of an introjected object, taken in piecemeal and restored piecemeal to an organic whole, yet behind it is the actual fundamental primitive pattern of this piecemeal method by which the external environment was learned and put together by sight and sound. A patient who is undergoing analysis will sometimes give one a fascinating glimpse of this "building up" and integrating "process." "I never noticed that before" is not always to be regarded as an emotional blocking-out. It can sometimes represent a repetition of the order of awareness, a speculation or building up of the external world in a way analogous to that of infancy. "I never noticed that little table before. It has legs just like the big one. How absurd." "I never noticed how that switch fits into the floor plug before." Now, whatever phantasy these represent, they are themselves realities,

representing during analysis the way the patient became aware of a fact at some moment of time when an infant. There was some moment when awareness crystallized into the realization that he had two legs like his parents.

Accurate seeing and co-ordination go to the production of any picture or sculpture that conveys a sense of reality. The external world is apprehended bit by bit in looking: it is seen massively and details are fitted in. Upon such groundwork only in terms of the senses, can we begin to understand two major problems in the successful artist. The first is his vivid sensuous response and "body-knowledge," his actual bodily manipulation and muscle control, so that he can reproduce life-like representation in any sensuous medium. This is a real knowledge, and one that in ordinary men and women is lost or attenuated. The second is that at the same time the artist lacks in other ways another type of reality-sense that others possess.

The sublimation of art arises, I believe, from the stages of infancy before the acquisition of speech. In the case of poetry, the words themselves have an objective sensuous significance such as they had when first they became a medium of communication. They communicate an experience which did not occur in words. The arts communicate emotional experience which is dynamically in touch with emotions that the child could not express in words. The child communicated it by crooning, gurgling, crying, screaming, by gesture, urinating, defæcating. The artist, the "pure" artist, communicates his emotional experience by manipulation of sound, gesture, water, paint, words. The same bodily powers are used as in babyhood but infinitely developed, the same substances, symbolically (as in water and oils), are used; but with one immense difference, namely, the submission of these to extraordinary control and manipulation, but a control that is a utilization of these same things to the end of a creation of harmony and design.

I have said that I believe the criterion of a genius would be his consistent inability to do anything else but follow his drive to produce art even if on the verge of starvation. He would starve as a young child would who was not supported. He has no conscience in earning a livelihood in the generally accepted sense, any more than a very young child. He can produce nothing useful any more than an infant could produce things

of extrinsic usefulness. A boy violinist who is a genius can keep his parents and family in affluence, but it is by giving pleasure, not by doing useful things. The child persists in the artist. The infantile methods of communicating feeling and phantasy in terms of the body before language was acquired, are sublimated and it seems as if, just as the child takes food and shelter for granted, so the artist assumes these will be forthcoming. Tommy Tucker in the nursery rhyme got his supper by singing, and no less does the artist assume he will get his by producing something that will give pleasure.

There are deep levels of phantasy to which I will refer directly, but I would here remind you of an infant's actual experiences of milk received and faeces given in non-anxiety periods. There are pleasurable bodily states of rhythmic functioning when what was taken and incorporated was good, bodily and psychically, and what the child produced was pleasing and acceptable. This is a pattern of infantile bodily and psychical well-being in reality; I believe that creative art is at least one way of re-experiencing those experiences which are the basis of normal physical and psychical health. Frustration and subsequent anxiety due to aggression bring the phantasies of hostile attack. M. Klein's researches have enabled us to realize to the full the hostile sucking and biting phantasies of grinding into pieces and swallowing, the muscular attack on the frustrating parent, and attack by urine, faeces, wind, consequent upon arousal of aggression and increases of tension that become unbearable. The hostile incorporation may be of parts of the frustrating parent's body. We know too the omnipotent phantasies of responsibility for making the parents engage in sadistic intercourse by reason of the child's projection into the parents of its own biting and attacking phantasies, and in consequence the internalized attacking parent-figures. I need not pursue these mechanisms further, which in certain psychic constellations result in melancholia. My interest is in the artist who maintains contact with reality. When Van Gogh neared the crisis of his life which ended in death, his pictures became wild and chaotic. That is, he maintained reality contacts while sublimation remained possible. An attack on Gauguin, the act of cutting off his own ear, and finally his own destruction were the actual outbreaks of his aggression, while the disruption was being manifested in pictures which had lost

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rhythm and design. Hate and aggression, chaos, loss of rhythm, are seen here associated with a loss of reality-sense. The artist who through sublimation maintains contact with reality does so by his libidinal and self-preservative impulses. His creative work is possible through these. It is not inherent in aggression as such. It is the triumph over aggression that creative art represents. This is achieved not by repression or reaction-formation, but by making a control by rhythm, which means ultimately the production of the rise and fall of tensions that are rhythmical and pleasurable. Music illustrates this massively. When tensions are too great, unbearable, there is disruption, anxiety, rage, hate which if too great or too prolonged means a loss of reality-sense. For it would seem to me that the essential nucleus of stable reality must lie in rhythmic order, sequence and co-ordination. Any serious prolonged break in this would shatter all reality, the solar system, the physical body, and the psyche. The only stable reality, physical and psychical, is evolved from rhythmic movement, rhythmic change, balanced intake and output which is the very basis of order and design.

Now the artist deals with his aggression by the utilization of his libidinal impulses. He finds a way in reality of phantastically saving, preserving, restoring the loved objects threatened by hostility with whom he too is bound. The melancholic and the suicide, losing reality-sense, attempt this preservation by death, which is very often the phantasy of reunion and starting a new life, beginning again, beginning, that is, at the breast—a re-finding of this rhythm, an escape from intolerable tension. The artist has the power of identifying himself with the introjected creative parent-imagó. One finds on analysis the omnipotent phantasy of the introjected good penis, and the introjected mother's womb.

The unconscious omnipotent good control of the parental imagos results in the projection of a harmonious rhythmic representation in a symbolical way in reality. This in terms of actual experience means a recapture of periods in infancy when primal identification and object-love were united, when self-preservation and libidinal gratification were inseparable. Self-preservative instincts and libidinal drives seem undifferentiated. Periods of sucking in infancy, when free from anxiety, are experiences of rhythm. There is the pleasurable need for milk, the gratification before anticipation becomes painful, the

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rhythm of intake of milk, of breath, rhythm of heart-beat and pleasurable relief in evacuation. Physical rhythm and co-ordination is the nucleus from which reality-sense evolves, and psychical health ensues as it approximates to this pattern. The artist, I believe, maintains his contact with reality by the power he has of making this experience dominate, in a form acceptable in reality, over the severity of infantile frustration which brings aggression and disruption. His work exhibits or is achieved by those instincts which, when rhythmic, have inherent in them self-preservation and all libidinal unfoldment.

I will give two quite simple examples of the way the artist must work on a massive scale. The painter deals externally with substances symbolical of bodily products, which in infancy can be in phantasy either good gifts or poisonous hostile substance, the "advance-copy", as one patient's dream stated it, of either creation or destruction.

A patient of mine was once distempering the walls of her own room. On analysis, the room at the time proved to be symbolically the phantasy of the inside of her own body identified with her mother's; but it was a mother's body made smaller, so that she could deal with it. The walls she told me looked lovely. She had put on the distemper evenly and had not got nasty edges; the colour was adorable. But she said to her horror she found, in spite of the precaution of newspapers put on the floor (and here I quote her words) "I must have dropped splashes of the distemper as I worked, for there they were seeping through from the paper on to the floor in an insinuating, menacing way." The next day she lay on the couch with her knees cocked up and for twenty minutes arranged a scarf over them, and then tied and untied the ends round them, making the shape when finished of a baby's buttocks covered by a napkin. The artist creates pictures with the symbolical substances which, when disordered and unrhythmical, mean for the unconscious mind menace and destruction.

Anxiety brought a young singer's art well-nigh to an end. A year or two before she came to me she had become very hostile to her woman teacher. One event in that previous period was this. The young girl expressed a wish to learn how to trill on a high note. Her teacher said it would be one of the last things she could be taught. However, one day in her bath she began to laugh and, while laughing, suddenly thought of

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the trill and straightway found the production of it easy. The next day she informed her teacher of her triumph. Her mistress told her she was not ready to do this trill, it was not the right way to do it, and finally that her voice would be injured by doing it. After the patient had done much analysis of her terror of her mother-imago, allied with her own aggressive phantasies, she brought this dream. "I was screaming in my dream and terrified, and then I went through with the scream by gradual stages, so modifying it, getting it into cadences and harmonizing them that when I woke I was singing a tune." A scream is unrhythmical and aggressive; a tune is sound put into a living order. Shortly after this she tried the trill again while laughing in her bath, and re-found her power. Fortunately she then had a different music teacher.

The artist retains the child's first vivid sense-perceptions and sensuous responses. He continues to deal with these massively, as in childhood, in terms of projection of an introjection. Upwelling instinctual urges that are associated with excessive frustration in infancy are dealt with in such a way as to keep him in touch with reality, namely, by the control of them in terms of libidinal rhythm. This, psychologically, is the incorporation of a good imago and an identification with the good imago omnipotently. Physically the good experience meant life for the infant and life for the mother. Psychically, it means a repeated assurance of the ability to restore the good introjected object, which is a restoration of the good experience, threatened by hate and fear.

I would think that massive infantile rage and fear is associated with the phantasy of an immense thing inside in countless pieces. The unmanageable rage and anxiety, associated with unbearable tensions bringing loss of rhythm and co-ordination, is identified with the unmanageable frustrating object outside. We may think of this rage and aggression as the attempt to master the frustrating object in order to regain pleasure. This attempt to master can be so great as to bring about efforts on the part of the body-ego for which that body is not sufficiently developed or organized, as, for example, when a baby is brought to its feet for the first time by excessive anxiety in an attempt to stop the parents in intercourse. When an attempt of this kind is made before it can be sustained by the body-ego the whole rhythm of development is disturbed, and

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integration and stability of ego-development is rendered a difficult problem.

There must be some correlation between the excessive anxiety in oral stages, which is associated with the phantasy of a huge imago in pieces inside, and the fact that at this time there is as little co-ordination of the bodily as of the psychical ego.

"Keep my pictures together," said Van Gogh. "Together they form a unity." His whole work, he said "was a race for life." This race for life that art can represent in extreme pathological cases is a desperate avoidance of destruction not only of the good object but also of the self. When the power to put together and create rhythmically falls too far behind, or is not equal to dealing with aggression, the sublimation breaks down.

The immense powers of the body-ego, the subtlety of accomplishment of sight, hearing, touch, allied with fine muscle-manipulation, must themselves proceed from self-preservative impulses, heightened by the threat of bodily destruction. Again this is a repetition; that bodily preservation itself is only possible when co-ordination of rhythmic movement is preserved.

The "pure" artist creates "pure" art. It is not useful and herein lies its psychological efficacy. Frustration and anxiety caused the hostile phantasies of using destructively, of spoiling and draining and exhausting the good imago. The picture, the statue, the poem, make a moment immortal, fixed for ever at rhythmic perfection, unspoiled and unused, and unusable. To illustrate the kind of matrix from which the artist can evolve, I give this recent example from analysis.

A young man was dealing with the anxiety stimulated by his wife's pregnancy. Associations linked this with the anger and frustrations felt at his mother's pregnancy when he was two years old, and then with anxiety connected with oral frustrations. He then described how the previous night, before he went to sleep, he had thought of the kind of room he desired to have. He had arranged everything in order, detail by detail, and last of all he found himself in phantasy placing candles in candlesticks on his desk. The candles tapered to a point, but though they were burning he said he wanted them never to waste their substance nor to go out. On the desk, he thought, would be a blotter of soft leather, good to touch. It was embossed, he saw, and, to quote his words, "Suddenly it seemed to be the Virgin

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and Child who were in this embossed picture. I thought, even if I go blind, I shall be able to touch that leather and it would bring back to me all that I had once seen, the warm and comfortable room with the candles always burning."

Art and civilization are co-terminous. Dame Laura Knight said last week in an interview: "The artist is in the vanguard of civilization." Applied arts and ordered civilization are only possible upon an initial achievement of the artist. I suppose it represents the first massive successful achievement of controlling aggression from within the immature psyche.

The "pure" scientist directs his attention to some aspect of the external world. His impelling desire is to know, and in his case this is simply for the sake of the knowledge, as much as the art of an artist is for art's sake. Dr. John Baker of Oxford University in a broadcast talk last week said, "The scientist who really finds out things—is he the applied scientist? Did a dye chemist discover aniline dyes? or an illuminating engineer electric light? Fundamental discoveries are made by people interested in fundamentals. The more fundamental the discoveries, the more likely they are to have useful applications; but the person who is looking for application all the time does not discover much."

Now the artist deals with his instinctual problems and the psychical phantasies allied with them in terms of his body. He uses a knowledge that is diffused in his body, a body intelligence and bodily experience in dealing with emotional states. He knows *how to do* things, not by consciously thinking them out and applying his knowledge, but by perfecting powers inherent in the body based upon physical rhythms. It is a method of knowing the universe, the macrocosm *via* the microcosm, in terms of ordering emotion.

The "pure" scientist uses a different method of acquiring knowledge, and he acquires a different kind of knowledge. His intelligence is apparently all in his head, feeling not being an asset, and the knowledge he acquires is that of the external world. The mechanism of projection dominates in this sublimation, the complementary one to introjection, outwards complementary to inwards, there being some fundamental basis from which these departures are made, the determining factors for the choice being obscure. The common problem for both "pure" artist and "pure" scientist, I would say, is this

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preservation of the self and the good imago from the destructive forces of aggression. The artist's triumph over aggression felt towards the loved object is that he can recapture the good experience, merely by looking, by sound, that is, by taking nothing actual. The "pure" scientist, it seems, achieves victory by knowing, and in "pure" knowledge, of which he will make no use, he finds the same kind of assurance as the artist does in doing. That is, he makes no use of his knowledge in adult life, since it still retains as pure knowledge the same psychological significance as when the mechanism of projection was initiated. That is, knowing became as much a substitute for mother's milk as looking and hearing for the artist.

The unconscious phantasies revealed by scientists during analysis do not differ in content from those revealed by artists or by those pursuing other vocations. For example, phantasies of hostile attack on the mother's body, of hurting her and draining her of her substance are not peculiar either to artist or scientist. Nor is the phantasy of being responsible for the father's imagined rape and destruction of the inside of the mother individual to any patient I have analysed. The interest lies in the psychological mechanisms employed to deal with the anxiety arising from the unconscious phantasies; and, in the case of the pure scientist, in the fact that he achieves sublimation and maintains reality-contacts mainly by the process of dealing with his problems symbolically in a world of reality external to himself. The pure scientist contents himself with knowledge, and in this way, by making no practical use of knowledge, anxiety is allayed. He thus effects in reality an anxiety-free situation, in contrast to those unconscious phantasy-situations of being responsible for a hostile using of the mother. The deeply unconscious anxiety-phantasy is nullified by reality. Investigation can be carried on, and knowledge accumulated in a reality-world where there is an assurance that such activities are not merely not dangerous, but of benefit to mankind.

"Mother earth" for the scientist becomes the external substitute for the mother-imago, and whatever phantasy concerning the imago there may be fraught with interest or anxiety, a parallel for it can be found in external nature. Wind and water operate on her externally, earthquake and volcano from within. She has external crust and mysterious bowels. She gives forth fruits by which men live and poisons by which they die. She

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reveals order, sequence and design which mean life, and violence and chaos which mean death. The projection system for the scientist operates in maintaining reality-contacts. He is saved from phantastic delusions of persecution by mysterious agencies. Sun scorches, rain floods, earthquake and volcano spread devastation and the cosmic rays are proven. The terror of the aggressive impulses, as in the case of the artist, make the urgency of saving the mother-*imago* from destruction all the more dynamic. The immensity of that *imago* for the scientist is consonant with the whole universe, earth, stars, sun and moon. To understand that universe, the origins of the heavenly bodies, their inter-relations, is the equivalent in terms of projection of the artist's task of putting together from pieces the disintegrated *imago* from within himself. Geographers play a jig-saw puzzle game with the land-masses of the globe, fitting the projecting countries into the great inlets of others, pursuing a theory that once there was an integral unity which was split up by water.

Whatever the determining forces may be that cause anxiety concerning aggression, threatening the good object and the self, to direct the psyche towards this massive projection, so that the sublimation is inseparable from anxiety, the actual power of the ego to discover and formulate truths of the external world does not proceed from aggression as such. A reality achievement must involve reality basic factors to which I have already referred. Intuition which "works" is based upon experience.

I have heard of a scientist who said to a befogged student: "Oh, but you are trying to understand, that's what is the matter." He himself does not attempt subjects he has to *learn* in order to understand. A potential scientist or artist (it is not clear which yet, for he swings from massive projection to introjection), said to me only this week: "Well, it's all right if I can do a thing straightaway. I prefer my accomplishments to be inherited rather than acquired characteristics." That is, the scientist who understands without having to learn to understand is working with and not against intuitive powers in the same way as the artist. He projects intuition which, when it works in reality to the discovery of real facts, must be initially based upon his own real bodily and psychical experiences.

The ego's power of accurate seeing and of making accurate deduction is the basis of scientific sublimation. The non-impairment of direct ego-powers by neurotic inhibition, in the

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face of terrifying unconscious phantasies, would seem to be in part due to the very fact that the "seeing" in some way had become dissociated from the anxiety attendant upon the wish "to make use of." On the contrary the "seeing," "watching," "finding out" in scientific research is often allied with restitutive and saving phantasies. For example, in calculations concerning the forces of wind and water upon the earth-surface there is an accompanying unconscious phantasy of controlling and ordering bodily products that are associated with destructive powers. The outcome of such scientific investigation is already being directed practically to life-saving, as in gale warnings given to shipping.

I would predicate that one factor in determining projection will be extreme bodily sensitiveness to external and internal stimuli, and that a reality achievement in terms of projection will have as its basic reality intense infantile experiences, bodily and psychical, both painful and pleasurable. The anal fixation seems more marked in the scientist than in the artist, the urgent need to control and make right what has been done and what is being done, rather than to make good by doing, which is the artist's course.

SUMMARY

1. The divergent mechanisms underlying science and art are those of projection and introjection. The scientist deals with his psychical problems in terms of the external universe, the artist in terms of himself. In one thought-processes predominate, in the other body-knowledge and bodily processes.

2. These divergent mechanisms are methods of dealing with a common problem, namely, the preservation of the good object and the self from the aggressive phantasies of infancy, due to internal and external frustration, this frustration being experienced at oral stages when self-preservative and libidinal desires were inseparable.

3. In both sublimations there is found the phantasy of a massive imago, which is projected and introjected respectively. This massive imago is the psychical equivalent to the massive emotional state too big to manage or understand when the rage of frustration possessed the infant. It is identified with the frustrating external object. The anxiety-state is an attempt to

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master this object in order that gratification and assurance may be gained.

4. The mechanisms of introjection and projection work in terms of reality. Science concerns itself with external reality, the choice of aspect corresponding to internal phantasy. The artist produces works which are conditioned to a real medium.

5. The preservation of reality-sense and maintenance of reality-contacts is accomplished by the triumph of a fundamental good physical and psychical experience over the bad, or, put in another way, physical and psychical well-being are inseparable from rhythmic rise and fall of tension. Anxiety and aggression bring about disruption of these, for loss of rhythm is painful tension.

6. The artist, by producing a work which exhibits the characteristics of harmony and design, is identifying himself with this good experience which means physical and psychical life. He thereby orders aggression into rhythm again. In phantasy he magically controls the incorporated hostile imagos, his aggression and theirs, and masters the situation by making pleasure come again, the loss of which caused the original anxiety. Body-ego knowledge, bodily powers, are the means by which this creative pleasurable work is produced.

7. The scientist finds out facts based upon bodily experience, allied with observation of those in his external environment, experiences of pleasure and pain. The need to know, to investigate, is heightened by aggressive phantasy. The projection is made more massive because of fear of the responsibility of injury to the mother. Knowledge of reality is a bulwark against phantasy, but the fact of contact with reality, the actual power to find out causes and laws, is based not upon aggression, *per se*, but upon a fundamental experience of psychical and physical reality, namely, rhythmic order. This triumphs over aggression and in phantasy preserves the good imago.

8. Pure scientist and pure artist are alike in that neither of them are interested in their work for its utilitarian value. The massiveness of this necessity seems to impair their adult reality-adaptations. In any analysis of pure scientist and artist I have conducted, full genital primacy has not been attained. Childhood-positions have been dynamic for them. Their works are loving reparations, and, like children, it is as if they assumed that this alone would ensure them a livelihood. The "purity"

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implies that the imagos were unharmed, unused and unspoiled by them. The capacity to see "purely," to know "purely," is derived from infantile experiences of satisfactions and assurance, which alone are the conditions for anxiety-free looking and knowing. Artist and scientist fall back on these occasions.

9. Both alike retain spontaneity and a child-like wonder and admiration. This is in keeping with the fact that their work is a sublimation of elemental powers, neither a repression nor reaction-formation. The child-like wonder and admiration they retain is due to a constant surprising renewal of a good experience and a good imago which, ever threatened, is yet ever found again to their surprise and joy.

10. While adaptation to adult reality, as we understand it, is faulty in the pure scientist and pure artist, one must also acknowledge that the "fundamentals" in science and art have never been revealed by those who were bent first of all upon application, but by those who, to a lesser or greater degree, have been unconsciously occupied by the central problems of reality itself without which the applications of science and art would be impossible, namely, the problems of the mastery of aggression by the submission of it to living rhythm. Those engaged massively in the unconscious with problems of life and death, and who yet retain contact with reality are those who reveal the "fundamentals," the "laws" of the universe, either externally or internally; and according to the measure of purity attained, which is the equivalent of objectivity, will be the measure of truth revealed.

11. Science and art represent two divergent methods of knowing the universe, external and internal. Thought-processes linked with unconscious phantasies of an aggressive and sexual type hinder "pure" knowing. "What is Freud getting at in this theory?" "How can one make a short cut through the ego and reach the unconscious?" "What is happening to libido-theory these days, it seems to be falling into the background?" These are some examples with which I am very familiar, indicating how advances in our own science are made difficult by the projection of "bad" things into scientific theories, just as it may be true that different aspects of our science may be neglected or emphasized or lack co-ordination because of our own inner urgencies.

But even where "pure" knowing is accomplished in science,

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and "pure" art by the artist, it is nevertheless the correlation of "pure" knowledge with physical and psychical processes, and the correlation of "pure" intuitive bodily knowledge with thought-processes, that will bring about unity of knowledge. Projection and introjection are complementary processes, the outer and inner, the convex and concave surfaces of one truth.

VII
PSYCHO-PHYSICAL PROBLEMS
REVEALED IN LANGUAGE:
AN EXAMINATION OF METAPHOR
(1940) *

I PROPOSE to deal in this paper with one aspect of psycho-analytical treatment, namely, the value of understanding the metaphorical language used by articulate patients. Words both reveal and conceal thought and emotion. In psycho-analytical treatment our task is often that of getting through barrages of words to the sense experience and the associated thoughts. But words too can reveal the union of these and we are greatly helped if we believe this and can recognize the revealing phrase. Metaphor fuses sense experience and thought in language. The artist fuses them in a material medium or in sounds with or without words. The principle is metaphor.

Metaphor has been a subject of debate and investigation from Aristotle to our own time. One of the latest exponents expresses himself thus: "The investigation of metaphor is curiously like the investigation of any of the primary data of consciousness; it cannot be pursued very far without our being led to the borderline of sanity. Metaphor is as ultimate as speech itself, and speech as ultimate as thought."†

One explanation of metaphor has been that it reveals the divine in man and that his spiritual qualities and aspirations find expression in language that has a concrete significance. For example: "My spirit flew in feathers then" is, according to this view, witness to the soaring aspiration of the soul which is forced in language to the mundane illustration of a feathered bird in order to illustrate a quality of the spirit.

Psycho-analytical research, however, endorses the views of those who, from the definition of metaphor as "a transference of a word to a sense different from its signification,"‡ main-

* Reprinted from *Int. J. Psycho-Anal.*, 1940, Vol. XXI, p. 201.

† John Middleton Murry, *Countries of the Mind*.

‡ Aristotle, *Poetics*.

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tain that the displacement is from physical to psychical and not *vice versa*. "No word," says Grindon, "is metaphysical without its having first been physical."* Locke said: "We have no ideas at all, but what originally came either from sensible objects without, or what we feel within ourselves."

The intellectual life of man is only possible through the development of metaphor. No student of language I have read gives any theory as to how the process of metaphor, which is the accompaniment of civilization, evolves. Neither have I found the fact explicitly pointed out that, though we inherit the vast language deposits of our predecessors, yet every child, in so far as it comes to use and evolve metaphor, repeats in itself those same processes that led to civilization. Implied or crystallized metaphors that we use like the coin of the realm reveal past ages of history. Individual metaphors used in analysis reveal also the experiences of forgotten years. Just as in the study of language we find no word is metaphysical without its first having been physical, so our search when we listen to patients must be for the physical basis and experience from which metaphorical speech springs.

My purpose in this communication is simple and elementary, namely, to give the general condition upon which the evolution of metaphor depends, and then to illustrate by clinical material. I have made broad classifications of this material, giving references to actual analyses to illustrate the fact that a live metaphor reveals a past forgotten experience and that this was originally a psycho-physical one. Space does not permit of detailed classification.

My theory is that metaphor can only evolve in language or in the arts when the bodily orifices become controlled. Then only can the angers, pleasures, desires of the infantile life find metaphorical expression and the immaterial express itself in terms of the material. A subterranean passage between mind and body underlies all analogy. The simplest example I can give to show this, which I believe to be the pattern on which all metaphor evolves, is the following.

I was told by a young husband that his wife had been confiding to him how angry she felt about their young son's frequent "accidents." He had replied to her: "Of course you feel angry, that's natural, but don't let John see your anger. Think

* L. H. Grindon, *Figurative Language - its Origin and Constitution*.

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to yourself you must keep your anger in and hold it in till you get to another room and then you can let it out." This is metaphor. The father is speaking in words that refer to a sense-perceptible object but they are used to denote a different order or category, namely—emotion. In time the young son will go through this same process of thinking with regard to his actual urine and faces: "I must hold it, and hold it in until I get to another room." When the ego stabilizes this achievement of body control and it becomes automatic, the emotions of anger and pleasure which heretofore accompanied bodily discharges must be dealt with in other ways.

At the same time as sphincter control over anus and urethra is being established, the child is acquiring the power of speech, and so an avenue of "outer-ance" present from birth becomes of immense importance. First of all the discharge of feeling tension, when this is no longer relieved by physical discharge, can take place through speech. The activity of speaking is substituted for the physical activity now restricted at other openings of the body, while words themselves become the very substitutes for the bodily substances. Speech secondly becomes a way of expressing, discharging ideas. So that we may say speech in itself is a metaphor, that metaphor is as ultimate as speech.

The words that exist in our language to-day are themselves derived from two sources, namely, onomatopœia and "roots," which represent respectively the affective and ideational aspects of language. Under the term onomatopœia are grouped all words based upon imitation of natural sounds, such as hiss, scream, chuckle, blast, suck, cuckoo. These words imply sense-perception, not thought. The second classification is "roots." These are about five hundred in number and from them all the derivations are made which comprise the tens of thousands of words in a civilized tongue. "Roots" are the organized crystallized sounds that emerged in primitive civilization and include in them all the essential names needed for expressing relationships between man and man, man and his environment, his self-preservation and procreative powers. Ideational language evolves from "roots."

The words used by a patient will at different times express (1) feeling without thought (i.e., onomatopœia), (2) thought without feeling, (i.e. ideational), (3) metaphor, which like

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a symptom, is a compromise between ego, super-ego, and id.

I will speak first of "affective" language and then of metaphor. The affective type of utterance which corresponds to the onomatopœic source of language is easily distinguishable in simple words and phrases expressing emotion such as, "damn," "blast," "oh, God!" "good heavens!" etc. These are a direct expression of feeling and in an analytical session the analyst's job is to correlate the emotion with the appropriate thought, the appropriate person and the cause of the inner tension. The words and phrases of this type are a psychical discharge which in infancy and early childhood would have been accompanied by a bodily one. Words have been substituted for the physical product. But isolated words and phrases are not the only form of onomatopœia. A patient occupied half an hour of one session relating to me the actual hardships a dear relative was suffering. She closed the recital by remarking: "I feel I have been bleating about my own *lamentable* condition, but they are not my woes but hers." That is, the whole half hour's recital was the bleating of the lamb, the language, whatever its content, was affective, and on the patient's psychical condition thus betrayed must the attention of the analyst be concentrated. The choice of the word "lamentable" is an illustration of phonetics, the method by which the mother tongue is acquired. Another patient remarked: "I have talked a long time, I have never hesitated or paused for a word." Another said triumphantly: "Make sense out of all that if you can!" Another paused after a few minutes' talk and said: "This is all vapouring."

When such comments are made by the patient upon what he himself has said, the functioning in words and its purpose become fairly obvious. The content matters little. The first patient's words are in principle "affective." He had been maintaining a long flow of urine. The second had thrown up a smoke-screen, the third had been passing flatus. When the patient makes no comment of this revealing nature, the affective nature of language may not be so obvious. Many a skilled exposition on science, art, politics, philosophy occurring during an analytical session serves the same unconscious purpose as the foregoing more obvious defences. Only when the analyst can find that these discourses serve the same purpose as a

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stream of urine, a smoke screen, flatus, bleating, is he able to get behind words to the unrecognized, unfelt anxiety.

Metaphor. When dynamic thought and emotional experiences of the forgotten past find the appropriate verbal image in the pre-conscious, language is as pre-determined as a slip of the tongue or trick of behaviour. Metaphor, then, is personal and individual even though the words and phrases used are not of the speaker's coinage. The verbal imagery corresponding to the repressed ideas and emotions, sometimes found even in a single word, will yield to the investigator a wealth of knowledge.

The clinical material I present to you with the deductions made from it has been gathered from individual analyses. The words and phrases embodying imagery of different types were noted down at the time of usage and correlated with the general problem being dealt with at the time. Space does not permit of detailed analyses of the illustrations. Every metaphor I recount here has been tested in analytical experience. Not one of them is to be dismissed as a *façon de parler*, which is so often the very objection the patient will make if attention is drawn to the way he has expressed himself.

The first selection consists of phrases which in the analytical setting proved to have within them an ultimate reference to specific suckling experiences.

The patients were talking of *psychical* difficulties. The metaphors revealed an original psycho-physical basis. For example:

"I've wandered off the point and can't find it again."

"I've lost sight of what I came for."

"It's the way I set about things that's wrong."

"When I wander off the point bring me back to it."

"Don't pounce if I go off the point."

"I see your point of view, but I don't take it in."

"If I could only get started I could go on again."

"This psycho-analytical technique is too vague, it should be a definite application to a particular point of focus."

Here are further more detailed revelations :

"When I do anything I seem to have my eye on something else all the time."

"I am distracted because the tail of my eye is on something else."

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"I can't finish one thing properly, I'm wanting to go on with the next thing."

"I can't get the whole day squeezed in, it's too much."

There is no need to analyse these examples. Their meaning is self-evident if one accepts and believes the pre-determination of language when it expresses emotion.

The inert baby of infancy is revealed when an adult says wearily to the analyst:

"I'm sleepy, leave me alone, don't worry me!"

"I'm glad you don't ram psycho-analytical theory down my throat."

"Why don't you rouse me and make me do something?"

"Take me by the scruff of the neck and push me to the analysis."

The analyst has no doubt of the oral experiences when a patient says: "You know when I have a drinking bout I drink as if I may be a long time reaching an oasis again, as a camel might feel after crossing a thirsty desert." Or again: "To me life's a desert without a woman." "Last night," said another patient of this type, "I went from room to room, back and fro, trying to get a meal ready and I was tired out at last and yet only managed a meagre meal."

An indication of different types of psychical reactions to weaning are revealed in the following:

"Life is a closed book to me, I have asked too much of life."

"She laces herself up, no loving emotion ever comes from her, but she is ready enough to criticize all the time."

"She's always giving me the cold shoulder."

"My interest flashes *up* whenever a point of that kind is raised."

"When I get what I want it turns to dust and ashes in my mouth."

The mechanisms of melancholia are implicit in this last metaphor. "Dust to dust, ashes to ashes"—the object is dead, within the mouth.

One reason why reversion to visual thinking has its advantages is made clear in these words:

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"Oh I'm only thinking of a mountain peak in Skye, just looking at it. I can't describe it, besides it's my private thing and I don't want to share it with you."

An oral problem reveals itself as the core of an inhibition in adult sublimation in this rumination :

"Such countless images come to my mind, I'd like to recount my experiences and let others enjoy them too, but one must have a fixed *point or points* on which to build up and evolve the whole and I find it difficult to settle down to one and to start."

This man is a bachelor. He cannot settle down and marry the woman he loves, nor will he until the oral conflict is solved.

A patient of mine as an infant was on one occasion flung down from the mother's breast on to a bed by the mother herself who was an anxious hysterical woman worried by her own scanty milk supply. At intervals this patient when the appropriate stimulus occurs will make this type of remark :

"Well, he's got unhorsed and I'm glad."

"Now she's fallen by the wayside, I'm glad it's not me."

"I'm glad I've got to know he's the kind of person who picks a person up one day and drops her the next. I know what to expect and I shan't blame myself if it happens to me which I generally do."

The prevailing metaphor this patient chooses for rifts and changes in personal relationships is always a sudden and violent one: unhorsing, dropping, flinging aside. I have no doubt of the reference in these to the basic reality experience with its many psychical results, although she was not six months old at the time of the occurrence.

From the group of metaphors I have given the following conclusions can be drawn.

1. Actual experiences at the breast were registered by the infantile ego. These found the appropriate verbal imagery.

2. Difficulties in physical and mental manipulation in adult life, such as awkwardness, "doing things the wrong way" and an inability to keep to the point (physical or mental) have their origins in suckling experiences.

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3. Adult characteristic psychical traits can begin in suckling experience such as an easily distracted mind, an inability to concentrate.

4. Where suckling experience has been accompanied by traumatic occurrences the patient unconsciously expects a repetition of these.

5. The actual responses between mother and infant in suckling having been incorporated become part of the psychical make-up of the individual.

The second classification is that of metaphor in which the transferred reference from body to mind is anal and urethral. The first examples are the spontaneous remarks of patients concerning depression:

"I am sodden with despair."

"I have struck another patch of depression."

"I am in a trough of depression, a rut of depression."

"If I could be pulled out of this depression."

"What took me out of the depression was . . ."

"I'm depressed, I suppose I'm making heavy weather of my troubles."

"I'm depressed, there's a deadly feeling of being in a rut."

I could multiply examples of this nature. From the analysis at any given time when such phrases were used I have no doubt that the psychical state of depression first accompanied bodily states when the child lay cold, wet and miserable in bed waiting in hopelessness or fearfulness of being lifted up and rescued from the rut. (I would point out here that I am dealing with depressed patients who were articulate in a special way, that is they had found the metaphor which bridged a present-day emotional state with a past psycho-physical experience.)

A patient on one occasion said to me: "I dreamt about a depressed state but feel all right this morning, which is a change for me." I responded with a metaphor, as I was then testing out my conclusion about the psycho-physical situations giving rise to the later depressed cycles of feeling. I said: "Well, that's better than having the whole day *swamped* by affect." He replied: "What I dreamt of was a burn in Scotland. I know I was on the wrong side of it, it gradually grew bigger and I was anxious to get on the right side of it, but I couldn't, it got bigger

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and bigger and I couldn't manage to get on the right side, but all the same this morning I know I deal with difficult situations in my life better, they seem more manageable, I've more sense of proportion."

Another equally illuminating remark was made by a patient who started a session by referring to many present day actual worries and saying: "I'm making heavy weather of them all." I inquired: "What kind of weather comes to your mind?" "Oh!" he replied, "heavy snowstorms, like my dream last night. I was in a room, a snowstorm was raging outside. I was crying, something had gone wrong, but some woman was comforting me as if I were a child. I remember her saying: 'Yes, but you are managing things much better, you are improving.' " That is, amelioration of the super-ego was being accomplished in the analysis. As a child he was under the dominance of a strict Scotch nurse who made the normal problems of childhood into abnormal ones.

I will summarize the inferences to be drawn from the foregoing. From an exhaustive examination of metaphor concerning depression I am of the opinion that the original psychophysical situation that may for some children become of cardinal importance is that of lying helpless, wet and cold in bed. The phantasies Mrs. Klein has made familiar to us are very appropriate to this state. The infant is literally empty and in a cold mess. It cannot help itself and must wait for external help. The word "depressed" itself means literally "squeezed out of, pressed out from."

Here is another group of metaphors that arose out of childhood experiences before automatic sphincter control over anus and urethra was attained:

"Rain and sun on the landscape, it's not the same place, not beautiful any more, just what I feel when I'm in a panic state of mind, can this be the same place as when I feel quiet?"

"I had such a rude awakening."

"She passes such sweeping judgments, and I do the same."

"I'm terrified, I can't control my thoughts."

"This couch reeks with verbosity."

"I'm terrified of making a mess of things."

"I think I've now the capacity not to lose my temper."

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"I feel I've landed myself in a mess."

"I've a fear of letting myself go altogether."

"I let them have a few home-truths about their behaviour.
I used to have them myself."

"I'm not so fussed to-day. I've not nagged at myself so mercilessly."

"I'm sorry I made that fuss yesterday. Can we go on and tidy up yesterday's analysis?"

"I woke up feeling something awful was going to happen.
I was confused in my brain. Would something snap?
I know what patients mean now when they say they are going 'potty'."

The analysis during the hour when these last words were uttered revealed a visit the day before to a nursery where napkins were being washed. The mother was irritable, the father attentive to the baby. It was possible during the session to infer the setting of the patient's own infantile sexual desires towards her father, in a sudden messing which was followed by a mother's scolding. She remarked concerning a tentative present-day love situation: "Rather than be disappointed I atrophy my desires and always have." She suffers from constipation.

These images bear witness to the fact of the stressful time during which bodily control was acquired. "Judgments are sweeping, awakenings rude, the little boy's trousers are let down before other people." The environment has been incorporated. "I keep nagging at myself." Terror of consequences, phantastic and real, prevails in connection with bodily "accidents."

More detailed pictures of the vicissitudes of this time in a child's life are given in the following examples. A patient said: "I couldn't get to the analysis yesterday, I sat and drank and looked at the clock, I've only just managed to get here to-day." I asked: "How do you feel you have *just managed*, what made the difference?" He replied: "By not thinking I was walking. While I could forget I was walking and just walked I could get here."

The analysis from this point brought to the patient's mind memories of having wetted himself, of having messed in his trousers, the difficulty of walking in this condition and the fear

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of the nurse's anger when she discovered what he had done. "I feel in a state of tension," another patient remarked; "It reminds me of myself as a child with a bow and arrow, all ready to let the arrow fly and then not daring to do it. One never knew where it might fly, whom it might hit. It's a right image too for the body as well as the mind—fear of "relieving" yourself when you really need to do so."

The following example is illuminating because it gives evidence of two phases in a child's life. The patient remarked: "I felt furious, but not a hot and angry fury, but deadly cold rage. I said hardly anything, but my voice was icy and controlled. To my mind a more dangerous anger than a hot one. Like an iceberg, it goes a ship and the ship is lost, it might have survived in the most angry seas." This metaphor gives in pictorial form what can happen within the psyche when bodily control has become automatic. Aggression formerly discharged through the lax sphincter becomes the main characteristic of control itself. Unconscious control of the bodily openings and the unconscious super-ego are then inseparable. The super-ego takes on the quality of a physical sphincter, rigid, implacable and merciless in judgment. Adaptations made through the ego, a willingness to co-operate in the gradual development of the power of self-control are inseparable both from a tolerant, unhurried external environment and manageable internal anxiety. In the "iceberg" metaphor one realizes that the establishment of urethral control was made from fear. Little psychical adjustment was made, no loving adaptation. "Control" is if anything representative of more anger than of less.

The next set of examples are miscellaneous in type. Some need only to be repeated to reveal the repressed thought, others are worthy of detailed examination. The simpler ones are:

"Whenever I get an erection I feel guilty, God only knows why."

"I can't think, *for the life of me*, what I'm afraid of."

"I went upstairs twice the girl I was, after she said: 'Of course you will marry and have children.'"

"I am afraid to swank at someone else's expense."

"She has her little sillinesses and I have mine." (Said by a male patient.)

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"My conception about analysis is this."

"I feel obtuse to-day." That is, the patient had no point, the allusion being to the holiday which meant there would be no analysis the next day and Sharpe (the point) would not be available.

"I wouldn't touch her with a branched pole." This remark occurred in one day's analysis. The next day the patient had dreamt of losing his riding "crop." "Crop" by derivation signifies a branching thing, a swelling, an enlargement. "Crop" has a secondary meaning of "to cut off." An ultimate bodily reference I have found in such phrases as "an argument soon cropped up between us," "a difference soon cropped up."

The disappointed child who has become clean in her habits to please her father for unconscious Œdipus wishes speaks in this way: "I bring my dreams to you intact and nothing is developed from them, nothing comes of them."

In the next illustration a man speaks whose whole efforts are directed to reparation. He leads an active busy life attending to other people's property, a noted successful estate manager, adapted to certain aspects of external reality, but his own creative possibilities, physical and psychical, are not used. He said very tensely: "Analysis is such a strain, life is a strain." I said: "What is the kind of image you get when you think of *strain*?" He replied at once: "Oh, those girls who spend their lives invisibly mending the holes in other people's clothes."

The following phrase proved to have in it an implicit sight of the parents together in intercourse. "My wife and I were together last night. To a casual observer *contemplating* the intercourse it would have looked all right I know, but it wasn't really."

Said another patient: "I'm so disappointed, I had hoped to shape my ideas on these children's problems and get them out on paper, but I haven't, I've just got a bursting feeling in my body instead." The hysterical conversion symptom persists, the metaphorical expression has not yet been accepted.

A forgotten experience is implicit in the following metaphor. The patient was speaking of a neurotic young man. She said of him: "His desperation grows; as it grows, he grows more and

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more pompous. I have a desire then to prick the balloon, but I don't see him becoming less."

A patient had great difficulty in deciding whether or no to accept a post involving both added prestige and great responsibility. It was unconsciously a choice of accepting femininity, as the analysis revealed during the time of her indecision. The phantasies underlying her indecision were revealed in her repeated metaphor: "Am I *cut out* for this job? I don't think I'm *cut out* for it."

I finish with an example of a single word which revealed the core of a profound psychological illness. I noticed a patient used the word "really" very often. I gave it for a time no significance, thinking, if I thought at all, that it was a habit he had acquired, just as others say "I mean," "Do you see?" unnecessarily. Gradually, however his "really" forced itself on my attention and I became curious, the more so as I reflected that this patient had the gift of words. He was a poet and a translator of foreign works. He was the last person *really* to use meaningless words, since they were the stuff of imagination for him. So I studied the setting of the analysis when he ejaculated the word "really."

I found the following. Whenever he was surprised into saying something critical about me, my belongings, or the analysis, he put up his hands in a beseeching way and said in an apologetic deprecating voice: "*Really*, Miss Sharpe. . . ." I correlated these transference effects with the underlying infantile and childhood emotional situations that were being represented and they included: the appearance of a new baby, the awareness of parental intercourse when he slept in the parents' room, the sight of the female genital, the sight of menstrual blood. That is, the patient used the word "really" when he was expressing thoughts (in the transference) that indicated criticism, anger and fear, and since the transference situation gathered within itself the infantile ones already referred to I can now put the word "really" where it belongs and indicate its significance.

"Another baby, really?—Really!"

"Made by father and mother, really?—Really!"

"A person without a penis, really?—Really!"

"Is that blood on her nightdress, really?—Really!"

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"I think she's dirty, is she, really?—Really!"

"I feel like killing, really?—Really!"

In nine cases out of ten a patient will use "really" as a *façon de parler*.

Here in the tenth, in the one word "really?" "Really!" the core of the neurosis was implicit, for it meant: "I see these things, know these things, but they are not real; I feel like this, but I mustn't feel like this, not really."

SUMMARY

1. Metaphor evolves alongside the control of the bodily orifices. Emotions which originally accompanied bodily discharge find substitute channels and materials.

2. Spontaneous metaphor used by a patient proves upon examination to be an epitome of a forgotten experience. It can reveal a present-day psychical condition which is based upon an original psycho-physical experience.

3. In metaphor that is the expression of vital emotion the repressed psycho-physical experiences have found the verbal images in the pre-conscious that express them. The earliest of all verbal images are the sounds of words and hence the importance of phonetics and the value of listening to a patient's *phonetic* associations. The person who speaks vitally in metaphor *knows*, but does not know in consciousness what he knows unconsciously.

4. An examination of metaphors used by patients reveals, as one would expect, a preponderance of images based upon experiences of the pre-genital stages and the repressed Œdipus wishes.

5. They reveal also something of the early incorporated environment.

6. Metaphor gives information concerning instinctual tension. The metaphors of depression denote the zero hour, exhaustion and immobility, giving us the physical setting which first accompanied the psychical feelings; prolonged crying, bed-wetting, loneliness and exhaustion. Other metaphors give pictures of futile activity, achievement of no goal; continual thwarting and obstructing of the self. Others again reveal pent-

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up energy, a straining at the leash, desire and fear of "letting go," as in the bow and arrow image.

7. Information is to be gained by noting the type of image that comes most frequently from any given patient. I have found that a wealth of auditory imagery is often accompanied by a marked absence of visual, and, when visual imagery prevails, auditory ones are lacking, thus giving one an indication of the connection of conflicts with a particular sense.

VIII

CAUTIONARY TALES

(1943) *

My purpose in this communication is specific and limited. There are two themes. The first part consists of clinical evidence to support what I believe to be a psychological fact, namely that phantasy can be used as an aid to instinct control. The phantasies of which I shall speak are mainly relevant to the Oedipus complex in both sexes. That these phantasies hold within themselves the impress of pregenital stages of development I am well aware, but I am strictly confining myself to actual data supplied on specific occasions when the Oedipus situation was the main theme of analysis. Such phantasies, performing the function of controlling unconscious impulses could be aptly called "Cautionary Tales."

In the second part of the paper I submit an inference for discussion, an inference I drew while considering the material detailed in the first part. The inference is that the dangers of infantile sexuality are to be equated with early reality dangers. Such an inference helps to explain the feeling of *mortal* danger we find associated with infantile sexual interests, and so further illuminates the dynamics of repression instituted by the ego.

Hilaire Belloc, fifty years ago, published his joking revivals and parodies of early Victorian children's books. He used the title of one of them, *Cautionary Tales*, for his own verses. Adults have never ceased enjoying what have been called "those classic imps of delinquency."

There was Henry who died of chewing up pieces of string, Jim who was eaten by a lion when he ran away from his nurse. Unfortunately he did this naughty trick when he was taken to the Zoo and on that very day a lion escaped from his cage. Rebecca slammed doors, and she slammed once too often. A marble bust fell from its pedestal, knocked Rebecca to the ground and she was killed. Don't chew string, don't run away from nurse, don't slam doors: "You have been warned!"

* Read before the British Psycho-Analytical Society, December 16, 1942, and reprinted from *Int. J. Psycho-Anal.*, 1943, Vol. XXIV, p. 41.

CAUTIONARY TALES

Dr. Hoffmann warned children not to play with matches. He told of the dreadful fate of Harriet who got mixed up with the ashes because of her dangerous game.

But the cautionary tale in some form or other has been our companion from nursery days. "I love little pussy, her coat is so warm; and if I don't hurt her she'll do me no harm." Not so obvious is the caution in the Bo-peep story. Having lost her sheep she was then cautioned to "leave them alone," with the assurance that if she did so they would not only return, but would bring their tails behind them.

The great cautionary tale of doctrinal Christianity was a burning hell to which sinners were consigned. Perhaps the *Inferno* is the greatest cautionary tale in verse. The Old Testament is sombre with its cautions of an eye for an eye and a tooth for a tooth.

The cautions are examples of *physical* disasters caused by physical agencies. Harriet is burnt, Henry eaten, Rebecca smashed. Oedipus blinded himself. By mild or horrific example we are warned; the penalty is starvation, maiming, torture, death.

I pass now to clinical data, phantasy as the cautionary tale.

A patient revealed during an analytical hour that he had repressed memories of seeing his mother's pubic hair. I could not on this occasion track the chain of the child's experience that brought about the likeness of the pubic hair to a jungle: whether by a verbal description of a jungle or whether by pictures of jungles in some animal book. However it occurred, the fact was plain in this hour that "jungle" was the word, and the idea with which that repressed memory of pubic hair had become associated.

Some weeks later came the cautionary tale. His little son had returned home for holidays. My patient reported the following: Jack was talking to me yesterday afternoon when we were alone together and suddenly he said: "Daddy, will a lion eat me?" "Of course not." "But how do you know a lion won't eat me?" "Because lions live in the jungle and a lion won't eat you because you won't go into a jungle." Or, to put it positively: "If you go into the jungle you will be eaten by a lion—you have been warned."

This was a cautionary phantasy the purpose of which was to control the incestuous sexual desire, both father's and son's.

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In this category of phantasy as cautionary tale I place imagery given me by male patients of the inside of the mother's body. In deep dark caverns wizards lived who would be dangerous to any adventurers. An expert swimmer's phantasies were of water harbouring stinging fish, or water so filled with seaweed that it would drag on his legs and cause him to drown—another variant of hair symbolism. That is, phantasies of the inside of the mother's body, as a dangerous place, inhabited by an angry father (or penis-father), a place filled with dangerous weeds or stinging creatures, a place of dirt and horror—all can serve this purpose of controlling the unconscious sexual impulses towards the mother. Far from its being a desirable place, the mother's body is repulsive and dangerous.

Certain reality experiences are utilised as cautionary tales, that is, a cautionary tale can originate through actual experiences.

Every boy, we believe, receives a trauma of greater or lesser intensity at some time concerning the fact that his mother or nurse or sister has no penis. The same thing occurs when he realizes he is looking at a blood-stain on a night-dress or sheet, or in a chamber or lavatory pan. We think the shock is inevitable because the boy will assume that all bodies will physically resemble his own and, when he realizes that a person is without a penis, he will at once believe it has been cut off. The experience of seeing blood-stains is used as confirmatory evidence of this inference.

But this belief that the mother has been castrated by the father serves the purpose of a cautionary tale. "What has been done to her, can be done to me." I have found that the more tenaciously this belief is held the greater the *need* to believe it, as a method of controlling unconscious sexual desires towards the mother, and so warding off the father's castrating reprisal. I recall to mind three men patients in whom this belief was specially adamant.

For differing environmental reasons they were all as very young boys the object of special devotion on the part of the mother. Of the arousal of precocious sexual feeling in two cases I have no doubt, leading in adult life to sexual inhibitions. In one case the father died before the boy reached his third birthday and the mother's love turned to her little son for consolation. In his phantasy he was the too successful rival,

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the mother an accomplice. The belief in the return of the avenging father was inevitable. In the second case the mother used her little son to arouse her husband's jealousy. She said to me herself: "I expect my boy was upset by my husband's occasional uncontrolled outbursts of fury at him. He was a jealous man and did not like my encouraging the boy to get into bed with me in the morning after he went to his dressing-room." In the third case the baby boy was his mother's devoted possession for a long time before the father, whose office necessitated residence in another country, returned to visit her on a long holiday.

In these three cases, precocious sexual desire was aroused and rivalry with the father raised to a great intensity. The belief that the father was a castrator and the evidence of the mother's genital as a proof acted as the most powerful control over the infantile sexual desire towards the mother and the aggression felt towards the father rival.

The phantasy that the mother has a penis can serve the same purpose. The taking down of railings in front of houses and churches raised great anxiety in one of these three patients. Protection had been removed.

One of these patients told me this story. A friend confided in him that after an absence he had returned to his lover to find there were bruises on her body. He was furious. Why? Not because of ill treatment, such as the young hero felt who stormed the castle to free the princess subject to the brutality of the wicked king and subsequently married her. That is a very civilized story. No, this man was furious because the bruises were made by another man than he.

Said one of these patients to me the other day, struggling against the regression to oral and anal phases: "I believe I dreamt of my father and mother last night. I woke up and said to myself 'Edipus complex' and it was as if the words were a magical way of dealing with them. The dream vanished as if I had *excised* (he paused) I mean as if I had *exorcized* him. Now I'm seeing a film shot, a barred field and the notice 'Trespassers will be prosecuted,' and now I think of the Lord's Prayer. You ask the father to forgive *your* trespass as you will forgive others who trespass against you." Then his voice changed and he said quietly: "I'm forgiving nobody."

The mother's genital, even when regarded as a castrated

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place, can be thought of as a trespass made by the father on the mother. The primitive reaction is not fury that she has been hurt, but fury that the rival has successfully forestalled the son.

Another of these three patients as a boy could not allow a stream to flow along the channel in which he found it. He had to divert the stream into a channel of his own making in "mother earth."

To return to the theme of the cautionary tale. I believe that such experiences as the sight of the female genital or the recognition of blood-stains can be used as *awful examples* of the fate that befalls the sinner, i.e., to control unconscious sexual and aggressive impulses.

So far I have given examples of cautionary tales from the analyses of men, the following are from analytical material given by women. I have kept the most detailed extract to illustrate a cautionary tale symbolized in the familiar spider phobia.

We have known from childhood that

*"Little Miss Muffet sat on a tuffet
Eating her curds and whey,
There came a big spider and sat down beside her
And frightened Miss Muffet away."*

Safety through flight! but no indications are given as to the causes of Miss Muffet's guilty conscience. The tuffet seems innocent enough, and curds and whey surely innocuous, but the caution is plain enough: "Don't be a Miss Muffet, don't sit on a tuffet, don't eat curds and whey if you don't want to be found by a spider who will frighten you."

This is a Miss Muffet's story:

Some years ago on the suggestion of an English doctor an American woman consulted me concerning her intention of undertaking a course of analysis. Two days after the interview she wrote to say she could not afford the expense it would entail nor the time it would take up each day. After an interval of six months, she got into touch with me again. She could now afford the time and the money for a course of psycho-analysis. I gave her the next vacancy.

Her references to the initial interview at first confined themselves to the statement that she had taken a violent dislike to me, a dislike that had in the intervening period remained an

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active emotion though she had always known too that some day she would bring herself to ask me to analyse her. Naturally during the first months of treatment some of the causes of her violent feeling were brought to light but it was not till a year had passed that she revealed a phantasy that came to her mind on that first occasion. Briefly it was this. She found during our conversation that at moments I became a blurred figure, only my head and face remaining clear. She had to look at my hair in a kind of mesmerized way. An eerie quality pervaded the room. The whole interview became nightmarish. Finally she thought: "She's like a spider in a web. I'm not going to be caught, she's not getting me." She was thankful to get out of the house. So Miss Muffet sought safety in flight.

I will give briefly the main phases of the analysis during the hour in which she revealed this phantasy.

My own first deduction was made from the gradual cumulative effect on me of her repetition of the word "first." Clearly the theme from the outset was her first interview with me. She referred to it as such straight away. A second reference to "first" called forth no special notice on my part. But when it came to a third, fourth, fifth repetition of "that *first* interview," I came to the conclusion that unknown to her conscious mind she was struggling to tell me about another earlier and forgotten "first" seeing.

It was not difficult to recognize what it was, as the analysis proceeded. An association led her at one juncture to recall a succession of clothes she wore as a child. She had adored a particular muff; so presumably did Miss Muffet of the old rhyme. She hated specially a pink coat, hated its colour and above all layers of little capes on the shoulders. She did not want capes. She liked fur and at that moment she thrust her fingers through her hair. That is, she had wanted a "tuffet." So my deduction concerning "first" was confirmed. She was telling me of a repressed memory of a first conscious realization of the hair on her mother's genital, her own "pink capes" and her envy of the mother's "fur." Suddenly she recalled a memory of hearing someone refer to his mother as a bad wicked woman and she said: "That's just what I thought you were on that first occasion, 'a bad wicked woman like a spider.'" Then her mood changed. She began to cry quietly and said in a low voice: "Oh, I'm sorry I didn't come sooner and work my difficulties

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out with you." But her crying grew more convulsive, her voice higher as she repeated: "Oh I'm so sorry, so sorry." The more she cried about her sorrow, the more vicious she grew until it was with real violence that she pulled at her own hair.

So we had two situations clearly contrasted: the one in which I became the wicked spider, the bad mother, from whom she ran away, and the second in which she wept and attacked her own hair in anger.

Why was I so sinister? Why was the mother felt to be a wicked woman in that first forgotten time in childhood when she saw her mother's pubic hair?

Happily I can be more explicit.

Before she came to me for analysis the patient was having analysis from a medical woman, whose Christian and surnames were both masculine in type. She did not profess to be a Freudian nor that she could carry the analysis very deeply. The patient herself thought after a time that a thorough analysis would be more satisfactory. The doctor agreed and suggested that she should come to me. Not really understanding the dynamics of transference, the doctor talked to her simply and in all good faith in consciousness about me. She told her that years ago she had met me in my own house when attending members of my family as a medical practitioner. She had had talks with me on the subject of psycho-analysis. For the patient, with an unresolved father transference on the doctor, it seemed as if she were revealing to her that "she knew all about me."

Small wonder the subsequent interview with me was a nightmare.

On the occasion of that first interview she dealt with her rage and jealousy, emotions at the height of the oedipus situation, by projecting her wicked feeling on to me and by flight. I was her enemy. She was reliving an earlier forgotten experience when she first envied her mother's genital, found it more desirable than her own "pink capes," because about that time also she had discovered that it was the mother with the tuft of hair who got the father's "curds and whey." The bad mother was the successful sexual rival. To think of me as a spider was a cautionary tale. Her anger was controlled by the primitive mechanism of projection leading to *her* removal for safety.

But in the interview I have related we see the complementary

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mechanism at work. Tears and sorrow accompany rage. The wicked object with whom she was angry is now identified with herself, she pulls her own hair nearly out, whereas before her desire was to pull her mother's out. Swift change from projective to introjective mechanisms is one of the features of this case in the clear dilemma of how to manage the aggression felt towards the mother whom she loved.

The unbearable, intolerable situation that cannot be assimilated is this final shattering of childhood hopes and illusions. In this case it is the climax of a series of intolerable situations, the breast relinquished to a newcomer, the hoped-for penis that never grew and finally the frustration of the little girl's love for the father.

But the clue to the way out from the rapid alternation of projective and introjective mechanisms lies in the recovery from repression of her actual childhood sexual activities. Outbursts of rage and bouts of self-chastisement subside whenever some fresh and *feared* revelation of the repressed early sexual activity is really made, i.e., early masturbation.

The rhyme of Little Miss Muffet masks a little girl's masturbation phantasy, an incestuous wish. It is given us in the symbolism of muff, tuffets (of hair) and the eating of curds and whey.

The spider symbol in the case I have given is a condensed cautionary tale.

I have given clinical data to support the view that the function of phantasy can be the control of the instinctual drives. Now I proceed to the consideration of cautionary tales that directed me towards an inference.

In the first place the propaganda for all Henrys, Rebeccas and Matildas is designed to warn them against *reality* dangers. Don't play with matches or you will get burnt to death! Keep hold of someone's hand or you will get lost! Don't cross the road without looking carefully to see that no car is in sight or you may be run over! That is, destruction, death is the penalty of disobedience.

But the phantasies I have detailed are cautionary tales concerning not external dangers but the dangers of sexual desire and aggressive impulse. The element *common* to both is the threat of physical punishment and death.

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I will give two analytical illustrations showing the inter-relationship between external and internal danger situations having this common element of physical disaster. Recalling the nursery fire and the fire-guard in front of it a patient remarked: "How careful nurse was about your safety! Once a spark came through the wire netting and fell on my comb and made a hole that was always there afterwards. How anxious Nanny was about it! If you climbed about she was nervous you might fall. Too nervous, I thought, always thinking you might hurt yourself or get burnt. She would shout: "Oh, do be careful, or you'll fall!" Of course you did fall, but if she hadn't shouted you might never have known it."

"Might never have known it?" "What?" I think one can translate: "You might never have known you were doing a dangerous thing."

We call this a "screen" memory, the repressed injunction of the nurse being a warning against masturbation. But it is precisely the "screen" that interests me. It tells of a time when the little girl was assimilating the caution that an external real fire could be a danger to life. It tells that the attainment of belief that fire was dangerous, which meant an adaptation to external reality, was itself inseparable from that process which we call repression. The early masturbatory activities were repressed, the inner fire was treated as being as dangerous to life itself as the real external fire.

Here is another variant of the same theme. A patient recalled how much she used to cough at night. Her chest always needed attention. She was a delicate child. Her mother was always anxious about her health. She needed poultices on her chest very often. Then she added: "I gave my nurse a lot of trouble too. (Notice that the kinds of "trouble" are undifferentiated.) She warned me not to play with matches, but I didn't believe there was any danger until one morning she came in and found the fringes of the counterpane were on fire. I was frightened to death and so was she, but I'd learnt my lesson. I never played with matches again." A "screen" memory again, but the "screen" itself reveals the existence of a dynamic connection between the process of repression of early sexual manifestations and a child's adaptation to an external danger to existence. She hereafter controlled any impulse to play carelessly with matches, through fear. She believed fire could destroy her. I think the

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repression of her early masturbation was inseparable from her acceptance of the belief in a reality danger to life itself.

I sometimes think we can imagine at the present time a little more vividly the atmosphere of early childhood when the long, slow adaptation to reality dangers is being made. For we have lived through and still are living in adult life with a ceaseless propaganda of cautions. Every hoarding, newspaper, shop-window, salvage-bin warns us. The radio speaks continually. We smile, but a sickly smile, at that prig Billy Brown who does what he should in the black-out, for we know the truth about road-deaths. Be careful when you step off the bus! Don't move that covering, it's for your protection! Eat less meat, burn less coal, save your money, join the fire-watchers! It is all translatable into the thousand cautions and admonitions we heard long ago. We adults heed the cautions, act accordingly. We have been warned. Individual and national fates are held up to our horrified gaze. We believe because we know the enemy who threatens our survival.

I think we forget how long is the apprenticeship served before a child can be trusted to board a bus and go to school alone. When he can do that, he *has believed* some of the propaganda concerning certain inexorable facts about reality. For long the child knows nothing about the arch-enemy against whom the mother herself must first take all the precautions to ensure survival, her first and ever-present concern for the child. Precautions in due time are succeeded by cautions—whether gradually and wisely given or unwisely is no doubt of immense importance, but the development of a reality sense means, among much else, an awareness of and adaptation to reality danger threatening the body.

But I wish to draw attention to that period of time when it can be of no concern to the child, whether the checks on its activities are for the purpose of ensuring its survival or for any other. Controls and frustrations of activities are undifferentiated as to their purpose. A hand is withdrawn if it reaches after a live cinder, a piece of broken glass, an open knife or a paper father wants to read. So it is if it is put into a faecal mess, or if it plays with the genital. Clothes are removed if wetted with urine, so also if soaked with rain.

As far as the child is concerned, it is a matter of impulses being checked and controlled, those that involve threat of

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bodily danger undifferentiated from those that give bodily pleasure.

As the child begins to act appropriately to external danger, that is, approximates to a reality adaptation and controls those impulses that would endanger life, the process of repression goes alongside. There remains, however, this basic experience of checks and prohibitions on impulses and activities. A reality differentiation occurs, a separation between internal and external danger, and in this new situation, the ego, owing to previous experience, now behaves towards its internal sexual and aggressive impulses as if they were as dangerous as the external dangers it is now really afraid of—that is, it represses infantile sexual activities as if dangerous to the body itself, just as it controls impulses that would lead to damage of the body from external dangers.

I have detailed in this paper certain phantasies that I have called “cautionary tales.” A function of phantasy can be the control of instinct. Such phantasies arise on the repression of infantile masturbation, another aspect of the theme Miss Freud recently dealt with in a paper read before this Society.

I have pointed out that these phantasies, whose function is to control unconscious impulses, utilize *those same injunctions and warnings* that once were implicitly or explicitly given to prevent bodily disaster and destruction.

From this I have drawn an inference that repression goes alongside the growing power on the part of the ego of adaptation to external reality dangers, reaching its height at the passing of the Œdipus complex; that such reality adaptation is inseparable from the internal process of repression. The ego which institutes repression treats unconscious sexual and aggressive impulses as being as dangerous as the now known reality ones, and the energy the ego employs is drawn from the self-preservative instincts. This helps to explain some of the feeling of *mortal* danger associated with infantile sexuality, and some of the anxiety felt by the ego when during analysis the repression of actual infantile sexuality is threatened.

PAPERS ON LITERARY INTERPRETATION

IX

FRANCIS THOMPSON: A PSYCHO-ANALYTICAL STUDY (1925) *

I

FRANCIS THOMPSON can, I suppose, be justly called the greatest religious poet of the nineteenth century. He surmised for himself an immortality through his verse, a surmise likely to be fulfilled. There are poets whose universality of expression is like great orchestral music which includes the individual instruments with their individual and peculiar music within the whole. There are poets who are masters of an individual instrument. To find Thompson is to be arrested as it were by a single experience, a few poignant cadences that are manipulated in different keys with an ever-increasing complexity and astonishing beauty. With the true poet's intuition he can direct us to the scene of his poignant experience—the Eden of infancy which he never relinquished.

- (A) *“Turn not your tread along the Uranian sod
Among the bearded counsellors of God;
For if in Eden as on earth are we,
I sure shall keep a younger company :*

.
*Pass the crystalline sea, the Lampads seven :—
Look for me in the nurseries of Heaven.’*

In speaking of Shelley, Thompson has given us what one feels from the standpoint of psycho-analysis to be the *sine qua non* of poetic genius. He says Shelley had

‘An instinctive perception (immense in range and fertility, astonishing for its delicate intuition) of the underlying analogies, the secret subterranean passages, between matter and soul . . . the most rarefied mental or spiritual music traced its beautiful

* Read at a Meeting of the British Psycho-Analytical Society held on April 18, 1923, and reprinted from the *Brit. J. Med. Psychol.*, 1925, Vol. V, p. 329.

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corresponding forms on the sand of outward things. He stood thus as the very junction-lines of the visible and invisible. . . . He could express as he listed the material and the immaterial in terms of each other.'

It is that direct spontaneous transcript of the unconscious experience into perfectly analogous expression that makes the poet, and in the case of Francis Thompson gives us so clear a picture of whence he drew his inspiration. Nor do I know elsewhere from a poet's lips anything so psycho-analytically accurate as this poet's swift intuition respecting the poet's nature. He says of Shelley: "He retained the idiosyncrasy of childhood, expanded and matured without differentiation. To the last he was the enchanted child." The phrase "without differentiation" touches one of the fundamental characteristics of the sources of Francis Thompson's own imagination.

We shall not do violence to Thompson's majestic verse in interpreting in the light of psycho-analysis those subtle analogies with which his work abounds, finding therein some way to the heart of his mystery. The exposition of that mystery in authentic poetry brought him for all too brief a period into an articulate relationship with his fellows. Nor shall we do violence to the man in interpreting those same analogies, for unexpressed, they made of him "an enfant perdu," "an alien guest," "unsharing in the liberal laugh of earth." For himself might be written his own words on Coleridge:

'Over that wreck most piteous and terrible . . . shine, and will shine . . . those . . . resplendent poems for which he paid the devil's price of a desolated life and unthinkably blasted powers.'

II

Francis Thompson was born in 1858 or 1859. He never knew which and said he did not care. His birthplace was Preston and he remembered his mother taking him to see the house in which he was born. It seemed to him "disappointingly like any other house." Thompson's father was a general practitioner and, like his wife, sister and brothers, a convert to Roman Catholicism. His rounds were his diocese and he was remembered after death for many unostentatious offices of kindness.

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Two of his brothers, Francis Thompson's uncles, were writers of uninspired verse. Mary Morton, the mother of Francis Thompson, was a convert to Roman Catholicism and it seems probable that an estrangement because of this caused her to leave home to earn her livelihood. She failed to enter the novitiate, an experience repeated in her son's life. A cousin says that Francis Thompson inherited his passion for religion from his father, but the poet himself considered he inherited his mental and physical traits from his mother.

Certain traits are interesting because of their perpetuation in diverse members of a very scattered family. One relative's life was a tragedy because she failed to enter a convent. Two aunts lived and died as nuns. Francis Thompson's own niece is in a Canadian Community. One relative recited the Psalms in a loud voice in the streets of his town while sleep-walking. The aloofness and disregard of worldly prosperity so marked in Francis Thompson himself, are characteristics to be found in the scattered branches of the family.

Francis Thompson was the second son, the first dying in earliest infancy. There were three daughters: one died in infancy, the other two were his companions in the nursery and in his early lessons.

Childhood, he says, was tragic to him. He refers to the "long tragedy of early experiences adventured upon alone." That these were early and inner experiences, laying the foundations of a character that was never to be able to adjust itself to a world of men, is obvious. The outward events are clear enough. He attended, for some months, the school of the Nuns of the Cross and Passion. He reached the "age of discretion" at seven and took his first communion. He was taught with his sisters by the same governess until he was twelve. At the age of seven he was reading Shakespeare and Coleridge.

There is no doubt that his father was a kind and just man: that his mother was tender and devoted. From the memoirs of Meynell we get glimpses that show how early the young boy manifested signs of that withdrawal from life that was afterwards so marked. As a child he would retire to a cupboard on the stairs and play alone, later he took his books. He was fond of toys. He had a little toy theatre in which he manipulated the puppets for hours. He had a toy theatre near him when he died, he had never tired of it. Once he lost a prize of a clock-

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work mouse to his sister and he was inconsolable. She gained it from him because of his dilatoriness. He could never be in time as a child. As a man, the clock meant nothing. Even till his last years he admonished himself to no avail by writing on his walls, "Thy sleep with the worms will be long enough," "Thou wilt not lie abed when the last trump blows." When playing cards he was always "not ready." He was always late for meals, always asking for ten minutes more, and his walking was described as "unrecognized progress."

He became as a child "expert in concealment" and of the tragedy within no one knew. His notebook records an incident in childhood when he was lost. He remembered it thus: "The world-wide desolation and terror of realizing that the mother can lose you, or you her and your own abysmal loneliness and helplessness without her. It is like fearing yourself to be without God."

He played with his sisters but he records that the game often meant one thing to them and quite another to himself. It was part of a dream scheme to him. But from boys' games he was tenfold wider apart than from girls'.

He resented the fiat "Thou shalt not hold a baby" and he could not shake the feminine prejudice, but he managed to wrest a succession of dolls from his sisters. He dramatized them, fell in love with them. In his essay on the "Fourth Order of Humanity" he remarks that he "did not father them." So he fell in love later with the bust of a woman in a Manchester Art Gallery. She succeeded the dolls, and of her he says, "She is the divinity of an accident—awaiting a divine thing impossible which can never come to her, and she knows it not."

Thompson himself recognizes that he was over-young when he felt the charm of diction and beauty of words, the sense of words, to use his own expression, "suddenly becoming a marvel and quick with a preternatural life."

He first saw the sea at five. He bathed timidly, wearing his consecrated medal round his neck. The sea, it is worthy of note, is very little alluded to in his verse, it is never the occasion of a poem.

In 1870, the poet went to Ushaw College, Durham. He was then twelve and he met his first great trial timidly and doubtfully as he had met every previous trial, and did meet every later demand for adjustment to new conditions. In his words he

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did not want to leave "his tender home, his circle of just judging friends." He suffered from the moment of the train journey to school, during which he was teased by the boys in the carriage and the jam tarts in his pocket became a sticky mass, until he left school, rejected as a possible candidate for orders in the Roman Catholic Church and ordained by his father to become a medical student. The "Essay on Shelley" gives us some glimpse of the young boy. His tormenting playmates were devilish apparitions of a hate now first known. To his virginal soul they heralded a world's ferocity. He is a little St. Sebastian sinking under an incessant flight of shafts. There is a note in his biography which reads, "If a little boy were let into Heaven he would chase the little angels and pluck the feathers out of their wings." Referring in later years to his schooldays he admits that his lot was no worse than that of other boys, but he says "a gash is as painful to one as amputation to another."

It is on record that he once organized a piratical band, putting episodes out of his omnivorous reading into concrete expression, but he soon forgot to play at pirates, and he never revived the game in any form in later years. He began surreptitiously to write verse. He was heard reciting Latin verse in his sleep. By his masters he was considered a good boy and was liked, although there was persistent complaint of his dreaminess and his unpunctuality. He shared in none of the school games. He is remembered on the play-afternoons as an unkempt figure, writing and copying poetry. What had happened we can read in the Shelley essay: "He threw out a reserve encysted in which he grew to maturity unaffected by the intercourses that modify others into the thing we call a man."

At the close of Ushaw days his superiors decided that his abstraction of mind unfitted him for the calling of a priest. It was a lasting grief to him. He was thrust back into a world he had already abjured in spirit. Unfit for the discipline of the Church he proceeded to the severer demands of medical training. But he was indifferent to his prospects. What resolution he had, gathered around his conviction that he was a poet. But so deeply had he entrenched himself that he spoke of his literary aspirations to none, raised no voice against his training as a doctor, although he detested the thought of it, and dumb and apathetic he proceeded to Manchester. We have every reason to believe by the whole conduct of his life that the

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father's words were genuine when he said, years after, when the poems had appeared, "If the boy had only told me."

For six years Thompson pursued his medical course at Owens College, Manchester, never once voicing the utter distaste he felt. He confessed to Coventry Patmore in later years the repugnance to the dissecting room which he could stifle, but the sight of blood never ceased to fill him with abhorrence. He missed his lectures when he was not late for them. He would leave his father's door unkempt and with untied shoe-laces. He spent hours in the museums and reading-rooms. It was in one of these museums he was enthralled by the bust of the goddess, who succeeded his dolls. It is worth while remarking that in his essay he refers to her as a "Bacchante with vine strewn locks." It was during these years that Thompson's mother gave him a copy of De Quincey's *Confessions of an English Opium Eater*, and it proved her parting gift. She died suddenly shortly afterwards in December, 1880. Francis was then about twenty-two. The importance of this gift cannot be over-estimated. The allegiance to De Quincey's spirit was forged. Thompson's literary work in its mannerisms, its Elizabethan diction, tells us that both men drew from the same sources. In their lives are significant parallels—the same headlong courses to despondency; both fled from Manchester, both lived a life of hazard in London and both were succoured by an outcast woman of the street. Both commemorate this signal service in memorable language.

Thompson began spending money on opium, and it is important to remember that at this time he had not the consolatory knowledge of his genius as an offset to the pangs of conscience.

He failed his final examinations a second time, and after the years and money spent on training the long-delayed reckoning with a considerate father came at last. The father accepted the son's account of himself and then set him to work for a surgical instrument maker. He worked for a fortnight and was discharged. At a final interview the son's demeanour suggested that he had been drinking (he was taking opium) and this was another cause for silence. He denied drinking and so his father was still further mystified. Finally, leaving a despairing note behind for his sister, Francis sold all but a few of his books, and fled to London. An uncle said of both sister and father that they were

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reserved and thought poetry a snare. Francis remarks in his notebook, "What does one want with a tongue when one has silence?" There is no wonder there was silence and yet it was quite true that Francis, who did not want to leave home, who still wanted to be under parental supervision, slammed the door more tightly when he went out.

The derelict years followed. The weekly allowance came from his father, but at last after Francis failed to go to the address to which it was sent, the money ceased. The poet starving could yet not bring himself to go for the money that would at least have fed him. He lived with poverty in its most appalling shapes—a frequenter of the poorest lodging houses, sleeping on the Embankment, holding horses' heads in the Strand and selling matches. Between the time of his despatch of a poem to Meynell's magazine and his receipt of an acknowledgement a year elapsed. It was during that year the young prostitute gave him food and a bed at night out of the pity of her heart. In the darkest hour of his despondency he went to Covent Garden with enough laudanum to kill himself. When half of it had been taken he had a vision of Chatterton standing by him and forbidding him to drink any more. He then remembered Chatterton's untimely suicide, and the fact that had the young poet lived he would have had help the following day. Thompson lived and by a strange coincidence the next day he saw the poem, sent a year before, printed in the *Merry England* magazine.

Meynell after difficulties tracked him down, and the ensuing friendship with the Meynell family lasted until his death. There was a period of abstention from opium, and this period coincided with the productivity of his genius, the poems that secured his fame. In these years, when his genius could command the patience and tolerance of those who recognized in him a great poet, there are certain aspects of his life to notice: the companionship of the Meynell children, especially the sisters to whom he wrote "Sister Songs;" the reverent love he poured out to Alice Meynell; the kindred spirit that he found in Coventry Patmore, whose "crested and prevailing" name, as he calls it, stands as a dedication to one of his volumes. But in these years the past is repeated, only that editors were patient and forgiving of his delays and broken promises, and friends who loved him bore in silence the forgotten trysts because of his suffering and the song. As in early years, he could wax wroth

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over writers and their articles if he hotly disagreed, but his remarks were written in a notebook and destroyed. As he himself said: "He had never killed a fly." His material welfare was in the watchful care of his friends: clothes, money and food they regulated.

His muse withdrew during the last few years and laudanum became a necessity. The last weeks were spent near Scawen Blunt's home in Sussex, where he became more and more silent, sinking into semi-consciousness, his mind gone, but his need for laudanum incessant. One day in the garden a wasp stung him and his wrist was bandaged. He called the wasp "a drunken brute" and asked that it should be killed. His swollen wrist was a source of great interest and solicitude to him. Later he was removed to a London nursing home and died quietly alone in November, 1907. His toy theatre, his note-books, and his poems were all he left behind him.

III

The finest poems written by Francis Thompson may be grouped roughly according to three main themes:

1. Those in which the poet orientates himself to Deity or some natural object of power and wonder. Such poems would include, for example, "The Hound of Heaven," "The Ode to the Setting Sun," "The Sinking Sun."

2. Those in which nature, earth and women are synonymous terms; for example, "From the Night of Forebeing," "The Mistress of Vision," the "Assumpta Maria."

3. Those in which children, flowers and song are equivalents; for example, "The Sister Songs," poems on the "Poppy," "The Making of Viola."

"The Hound of Heaven," Thompson's most widely known poem, may be taken as typical of Thompson's attitude towards Deity. The poet is in flight "down the nights and down the days"—"through the arches of the years," from the Divine Pursuer. This Pursuer is the God who smites and despoils. The poet says:

(B) *"Naked I wait Thy Love's uplifted stroke!
My harness piece by piece Thou hast hewn from me."*

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The pursued is an unmeriting, futile thing, "of all man's clotted clay the dingiest clot." He tries to shield himself from the pursuer by escape to nature, to children, to phantasies, but the strong feet follow, follow after. He is caught and capitulates at last to hear the divine voice of love saying:

- (B) *"All which I took from thee I did but take,
Not for they harms,
But just that thou might'st seek it in My arms.
All which thy child's mistake
Fancies as lost, I have stored for thee at home :
Rise, clasp My hand, and come!"*

The smiter, the despoiler, the tremendous Lover, the Father are one. The ultimate embrace is between father and child within the eternal home.

In the "Ode to the Setting Sun" he says:

- (C) *"I know not what strange passion bows my head
To thee, whose great command upon my veins
Proves thee a god for me not dead, not dead!"*

In the "Orient Ode" we may link together the Divine Pursuer of "The Hound of Heaven" with the Sun. He calls the Sun

- (D) *"A Divine assaulter, art thou come!
God whom none may live and mark!"*

and the pursuit theme is clearer:

- (D) *"Thou as a lion roar'st, O Sun,
Upon thy satellites' vexed heels ;
Before thy terrible hunt thy planets run ;

Since the hunt o' the world began,
With love that trembleth, fear that loveth,
Thou join'st the woman to the man."*

It is the terrible hunt of which Thompson is most aware, the God that smites, that demands sacrifice.

- (E) *"For all can feel the God that smites,
But ah, how few the God that loves!"*

Having indicated briefly the dominant attitude in this first

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group of poems I would pass to the cycle of poems, "A Narrow Vessel," in the second group because of continuity of theme. There is the same allegory—the same pursuit—the same demand for surrender of strongholds—the apprehension of the final capitulation. "The Narrow Vessel" is a girl who is not great enough for the love that would be given her. The poem opens upon a girl's anger at the gift of a lock of hair to her lover, anger because it means the ultimate surrender. The theme reiterates "The Hound of Heaven" and the poet's surrender to the Pursuer, of one stronghold after the other. She says :

- (F) *"With him, each favour that I do
Is bold suit's hallowing text ;
Each gift a bastion levelled to
The next one and the next.*
- Behind me piecemeal gifts I cast,
My fleeing self to save ;
And that's the thing must go at last,
For that's the thing he'd have.
My lock the enforced steel did grate
To cut ; its root-thrills came
Down to my bosom."*

Or in other language, spoken to Deity,

- (G) *"God! if not yet the royal siege
Of Thee, my terrible sweet Liege,
Hath shook my soul to fall ;
If, 'gainst Thy great investment, still
Some broken bands of rebel Will
Do man the desperate wall."*

In the "Ode to the English Martyrs" he writes :

- (H) *"How sweeter than bee-haunted dells
The bosmy blood of martyrs smells!
Who did upon the scaffold's bed,
The ceremonial steel between you, wed
With God's grave proxy, high and reverent Death ;*
- The Bridegroom's arm, and that long kiss
That kissed away your breath, and claimed you His."*

The erotic motive of the chase, the Pursuer under the guise of

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God, the Sun, and reverent Death is unmistakable. The Poet is the pursued, the sufferer, the maker of sacrifice.

In "Laus Amara Doloris" he finds the mirrored image of the Goddess Pain "in his own confronting eyes." He, as she, has not spared his heart's children to the sacred knife. The requiring eyes demand each song.

- (I) *"Ah, count, O world, my cost,
Ah, count, O world, thy gain,

In awful secrecy to hear
The wind of thy great treading sweep afresh
Athwart my face, and agitate my hair.
The ultimate unnerving dearness take,
The extreme rite of abnegation make,
And sum in one all renderings that were."*

Thompson's poems are the sacrifices, the utter abnegation that "sums in one all renderings that were." And in these lines we also can sum up the "renderings that were:" mother and wife of her child, the maid of her virginity, the child of the mother's breast. Implicit in the yielding up of his songs, like all these other renderings.

To come to more perfect expression of his femininity one might turn to the triumphant verses of the "Assumpta Maria":

- (J) *"I, the flesh-girt Paradises
Garnered by the Adam new,
Daintied o'er with dear devices
Which He loveth, for He grew.
I, the boundless strict savannah
Which God's leaping feet go through;
I, the heaven whence the Manna,
Weary Israel, slid on you!"*

That he, the poet, is Mary the Mother of God and Queen of Heaven, we find many confirmations—as for example when he refers to the poet himself as

- (K) *"... that conduit running wine of song,
Then to himself dost most belong
When he his mortal house unbars
To the importunate and thronging feet
That round our corporal walls unheeded beat;*

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*Till, all containing, he exalt
His stature to the stars, or stars
Narrow their heaven to his fleshly vault.*

The recurrence of the "thronging feet that follow after" is noticeable as is his exaltation to the stars, or stars that take upon themselves the lowly human form.

Having established the poet's identification of himself with woman, one is led next to the fact that there are two types of women, under varying guises, with whom Thompson is at one. We might call them the Pagan and Christian types.

It is the strength of the erotic motive underlying this feminine aspect of his soul that tortured Thompson. "Poetry that finds no room under the wings of the Holy One, finds it under the webs of the Evil One." From this quotation from the Shelley Essay it seems as though Thompson's rejection as a priest were linked with some deep disquiet in connection with poetry.

Thompson as the Pagan Goddess, and the theme of the "love-banning love" is plain in the poem "Daphne":

(L) *"The river-god's daughter,—the sun-god sought her,*

*With the breath in her hair of the keen Apollo,
With feet less fleet than the feet that follow,
She throes in his arms to a laurel-tree.*

Risen out of birth's waters the soul distraught errs,

She throes in his arms to a poet, woe's me!

*A love-banning love, did the god but know it,
Which barks the man about with the poet,
And muffles his heart of mortality!"*

The reconciliation of the Pagan with the Christian woman was imperative. He became Mary, Mother of Christ, the Newer Eve, the After Woman, the Spouse of Christ, "to love her is to love the beauty of God's House." So once more he became The Church:

(M) *"When Christ is life, and you the way;
When Egypt's spoils are Israel's right,
And Day fulfils the married arms of Night."*

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Or as in another poem :

- (N) *"And she sings the songs of Sion
By the streams of Babylon."*

So in actual life Alice Meynell became his benefactress in succession to the prostitute. The poet's songs to her breathe a removed reverence and adoration though they have the Pagan title of "Love in Dian's Lap," but the analytical interpretation of these poems is again that of identification, for her spirit is

*"... lineal to that
Which sang Magnificat."*

His soul is laid on hers.

- (O) *"As maid's breast against breast of maid.
Unveil this spirit, lady, when you will,
But unto all but you 'tis veiled still :
Unveil, and fearless gaze there, you alone,
And if you love the image—'tis your own!"*

A poem of great length and verbal magnificence called "An Anthem of Earth" gives us the psychological foundations of these types as arising in the ideal conception of the mother, and the subsequent disillusionment. I cannot do more than select two illustrative passages :

- (P) *"... Thought I not
Thou set'st thy seasons forth processional
To pamper me with pageant,—thou thyself
My fellow-gamester, appanage of mine arms?
Shook thy matron tresses down in fancies
Wild and wilful
As a poet's hand could twine them ;
Loving thy beauty in all creatures born of thee,
Children, and the sweet-essenced body of woman ;
... breathing warm of thee as infants breathe
New from their mother's morning bosom."*

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And then:

- (P) "We stand and eye thee in a grave dismay,
With sad and doubtful questioning, when first
Thou speak'st to us as men : like sons who hear
Newly their mother's history, unthought
Before, and say—'She is not as we dreamed :
Ah me! we are beguiled.'

 • • • • •
 remainder flesh
After our father's surfeits."

That is, the virginal and prostitute phantasies here in this poem directly connect themselves with the mother and so with the poet's own identifications already elaborated.

I would pass now to the imagery that portrays the poet's conception of the consummation of love. In the sequence "A Narrow Vessel," the poet touches a more passionate note than elsewhere in his work. The poem is in the mouth of the Lover and concerns the moment when the maiden yields.

- (F) *"... That falling kiss
Touching long-laid expectance, all went up
Suddenly into passion :"*

then quite swiftly the Lover identifies himself with his beloved, he is the woman and Love is the visitant to both:

- (F) “... the wild train of life
 Reeled by, and left us stranded on a hush.
 This moment is a statue unto Love
 Carved from a fair white silence.”

(One thinks of Francis Thompson gazing at his Melpomene,
waiting a thing divine.)

This static ecstasy, instead of dynamic ecstasy, is surely an image based upon infantile experience, not upon adult sexual maturity. The recurrence of such phrases as "enchanted movelessness," "passionless passion," "wild tranquilities," are frequent throughout the poems. It seems to me they are applicable to two early child situations, both of which involve oneness with the mother, the first in time being pre-natal, the child in the womb, the other post-natal, the child at the breast. The

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poem "The Mistress of Vision" has this quality of static ecstasy and the imagery of the poem just quoted, "Love Declared," recurs in it:

- (Q) *"Secret was the garden ;
Set i' the pathless awe
Where no star its breath can draw.
Life, that is its warden,
Sits behind the fosse of death.
Mine eyes saw not, and I saw."*

The secret garden is the womb, the symbol of birth and death. He says:

- (C) *"Till Time, the hidden root of change, updries,
Are Birth and Death inseparable on earth ;
For they are twain yet one, and Death is Birth."*

This entranced hush, motionless motion, sound in silence, passionate tranquility, by which Thompson images the consummation of love between man and maid (yet himself the maid) is paralleled by him both in the state of death and pre-natal existence. But there is one other analagous situation. It is that of the child at the breast, the immediate post-natal experience. In speaking of his love for Alice Meynell and its swift onset, he says:

- (R) *"For swift it was, yet quiet as the birth
Of smoothest Music in a Master's soul.
 . . . yea, it was still
As the young Moon that bares her nightly breast,
And smiles to see the Babe earth suck its fill.
O Halcyon! was thine auspice not of rest?"*

In the "Night of Forebeing" we read:

- (S) *"And all the springs are flash-lights of one Spring.
Then leaf, and flower, and fall-less fruit
Shall hang together on the unyellowing bough ;
And silence shall be Music mute
For her surchargèd heart."*

Having reached this point I would venture the opinion that in Francis Thompson we have a unique psychical fixation of libido at the oral level. Psychically he was never weaned.

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Physically separated from the mother, he mourned and refused earth's meat through the remainder of his life. His life, his disasters, his poetry are all expressions both of that initial joy in gratification and that first sorrow of deprivation.

- (T) *"Then comes the incidental day
 When our young mouth is weaned;
 And from her arms we stray
 'Tis over."*

So to Alice Meynell, speaking of his frustrated love for her :

- (U) *"A hand-clasp I must feed on for a night,
 A noon, although the untasted feast you lay,
 To mock me, of your beauty.
 . . . make essay
 What 'tis to pass unsuppered to your couch,
 Keep fast from love all day, and so be taught
 The famine which these craving lines avouch!"*

The analogy is, that to understand his drouth she must go unsuppered too; unconsciously he projects the same situation between herself and her husband as he wishes unconsciously between himself and the mother.

So we find him speaking of the sun as

- (C) *"Thou genitor that all things nourishest!
 The earth was suckled at thy shining breast,
 And in her veins is quick thy malky fire."*

He speaks elsewhere of "God focussed to a point," of "When God was stolen from men's mouths stolen was the bread." This brings me to his conception of Deity as "twi-formed":

- (C) *"Thou twi-form deity, nurse at once and sire."*

Or

- (V) *"Behold, with rod twy-serpented,
 Hermes the prophet, twining in one power
 The woman with the man.
 . . . In him allied
 Both parents clasp."*

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The nipple and penis are one symbol. In suckling at the mother's breast he is suckled by the father too. When he is weaned "God is stolen from the mouth"—separation is weaning, which is equivalent to castration. Hence the significance of the Hound of Heaven.

- (B) . *"All which I took from thee I did but take,
Not for thy harms,
But just that thou might'st seek it in My arms—"*

i.e., at the breast of the twi-formed Deity there is union again in the Godhead.

The cycle of pursuit is clear in "New Year's Chimes" :

- (W) *"The chase that's chased is the Lord o' the chase,
(And a million songs are as song of one)
And the pursued cries on the race ;
And the hounds in leash are the hounds that run.*

*The world above in the world below
(And a million worlds are but as one)
And the One in all."*

The cycle is in the poet himself :

- (S) *"My little worlded self! the shadows pass
In this thy sister-world, as in a glass,
Of all processions that revolve in thee :
Not only of cyclic Man
Thou here discern'st the plan,
Not only of cyclic Man, but of the cyclic Me.
Not solely of Mortality's great years
The reflex just appears,
But thine own bosom's year, still circling round
In ample and in ampler gyre
Toward the far completion, wherewith crowned,
Love unconsumed shall chant in his own furnace-fire."*

And note again, it is the bosom's year that is the cycle. The cycle may be represented as the circle of the sun, the moon, the breast, or the womb, "the Mystic Sun," "the Virgin's womb."

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Addressing the sun he says :

- (D) *"To thine own shape
Thou round'st the chrysolite of the grape,
Bind'st thy gold lightnings in his veins."*

The phases of this eternal cycle alternate thus :

- (J) *"Open wide thy gates, O Virgin,
That the King may enter thee."*

The sun has been chasing the earth. This is the pursuit. We glimpse the wonderment of the primitive mind in the child in a riot of imagery. He sees the sinking sun touching the earth in the west. Then he thinks earth is held to the sun's bosom. "The earth is suckled at thy shining breast." It may be that the earth mother is suckling the sun, for he says in one poem

- (X) *"The sopped sun—toper as ever drank hard—
Stares foolish, hazed,
Rubicund, dazed,
Totty with thine October tankard."*

The sun sinks into earth. It is night, and the sun and earth are one. The sun is in the earth, and it is night with "orgiastic revelries." It is also death, as well as the "Night of Forebeing," for the sun is the child too within the womb. The chase begins again with the Resurrection of the Sun, Christ risen from the Tomb.

But for the poet the magic circle is broken by an interlude, the sentence of life. Suckled at the mother's breast, he is still one with the mother and still suckled thus by the father. Separated from her "God is robbed out of his mouth" and he "must fare forward to the dull vale, robbed of his Godhead." But psychically one with the other, he, like her, remains the pursued, though pursuit means chastisement and despoiling, and never love. Love comes only when the magic circle is entered again. The third phase represents this.

- (J) *"Whence He sprung, there He returneth
Mystic Sun,—the Virgin's Womb."*

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Or, as he says in another poem, he enters "the sacred bridal gloom of death." In the nuptials of death the cycle is complete again. He is sustenant to the mother even as the sun suckles her—Father and son are one, "beyond the pillars of death and the corridors of the grave in the union of spirit to spirit within the containing Spirit of God."

Cyclic unrest is now balanced by "cyclic equipoise." The conscious life of Thompson is represented by the second of these phases—unsceptred, undiademed, i.e., the weaned and castrated one.

(P) *"He faring down
To the dull vale, his Godhead peels from him
Till he can scarcely spurn the pebble—"*

That the poet is omnipotent is shown in his life and work. He is a Creator, like God.

(G) *"Poet! still, still thou dost rehearse,
In the great fiat of thy Verse
Creation's primal plot.
And what thy Maker in the whole
Worked, little maker, in thy soul
Thou work'st, and men know not."*

Song, "A Water-child like Earth," is the child he has created, as God created the earth. He calls himself a "conduit running wine of song"—a father image, or "The Four Rivers," "Fountain watering Paradise of Old"—a mother image from the "Assumpta Maria." Or he speaks of himself as putting on "swift quickening" and then of "Suckling the baby song." He speaks in one place of Earth as "God's daughter," and in another, of "Eve grown marriageable for God"—the Eve that God has produced: and here I would recall the passage about the body's interplay with the spirit:

(Y) *"This pair whose bond is at once filial and marital."*

He was assured of the immortality of his name, an assurance paradoxical enough in the face of his hesitancy and his neglect of the world. In mighty metres and jewelled words, the Universe was his box of toys. He too, like Shelley, "tumbles in the star-

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dust" and the "Moon is his sister, the stars his brethren." He swings the earth "a trinket at his wrist." His outward life expresses not only, as we have seen, an endless yielding up of all to the relentless pursuer, but it has this other significance too—a deep-seated infantile omnipotence. The evidences of this unconscious infantile omnipotence are to be seen in his timelessness, his neglect of all ties and obligations, his disregard of health, his dependence upon others for food and shelter, and that immunity in spirit that enabled him to live under such dire conditions. All alike point to a fundamental desolation of spirit when confronted by the limitations of time and space in a reality world. He died with the toy theatre near him.

We might formulate much of Freud's theory of infantile sexuality from Tompson's poetry so direct is the transcript from the unconscious mind to great verse. The world will accept its poets if not its scientists, and the poets know, although they do not know they know.

(Z) *"We speak a lesson taught we know not how,
And what it is that from us flows
The hearer better than the utterer knows."*

QUOTATIONS FROM:

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|------------------------------------|--|
| (A) <i>To My Godchild.</i> | (N) <i>The Singer Saith of his Song.</i> |
| (B) <i>The Hound of Heaven.</i> | (O) <i>"Manus Animum Pinxet."</i> |
| (C) <i>Ode to the Setting Sun.</i> | (P) <i>An Anthem of Earth.</i> |
| (D) <i>Orient Ode.</i> | (Q) <i>The Mistress of Vision.</i> |
| (E) <i>Heaven and Hell.</i> | (R) <i>Sonnet IV: Ad Amicum.</i> |
| (F) <i>A Narrow Vessel.</i> | (S) <i>From the Night of Forebeing.</i> |
| (G) <i>Carmen Genesis.</i> | (T) <i>Of Nature: Laud and Plaint.</i> |
| (H) <i>The English Martyrs.</i> | (U) <i>Love's Almsman Plaineth His Fare.</i> |
| (I) <i>Laus Amara Doloris.</i> | (V) <i>Hermes.</i> |
| (J) <i>Assumpta Maria.</i> | (W) <i>New Year's Chimes.</i> |
| (K) <i>Contemplation</i> | (X) <i>A Corymbus for Autumn.</i> |
| (L) <i>Daphne.</i> | (Y) <i>Essay on Health and Holmess.</i> |
| (M) <i>The After Woman.</i> | (Z) <i>Sister Songs.</i> |

X

THE IMPATIENCE OF HAMLET

(1929) *

ONE can, perhaps, best pay tribute to the strenuous labours of the leader of the psycho-analytical movement in England by following a path where he has led. In the field of applied psycho-analysis, Ernest Jones has made works of creative art yield up significances inaccessible before the advent of psycho-analysis. His essay upon the tragedy of *Hamlet* lucidly and comprehensively makes clear the unresolved Œdipus conflict which is the fundamental problem in the play.

There is nothing further to contribute to this theme; but this having been so clearly elucidated, one is left free to gather from the play the lighting-up of the regressive movement of the libido due to the retreat from the central Œdipus difficulty. The study of the particular nature of the regression gives us an understanding of that *Hamlet* quality which makes the Œdipus situation in his case so peculiarly fascinating and individual. The problem of his procrastination receives further elucidation in the light of evidence of pre-genital fixations, and the subtlety of his behaviour becomes more understandable.

The tragedy of *Hamlet*, I submit, is not a tragedy of procrastination, but, on the contrary, a tragedy of impatience. This is true, at least in varying ways, in varying circumstances, of *Romeo and Juliet*, *Hamlet*, *Othello*, *King Lear*. At crucial moments in these plays the heroes exhibit an impatience, a precipitation of action, that brings life tumbling about their ears like a pack of cards. They cannot wait. This seems paradoxical in the case of *Hamlet*, for the play is one long-drawn-out delay in doing a deed for which the stage is set at the beginning. Yet blind, impetuous action betrays Hamlet in the end, not procrastination. The following is an attempt to unravel the meaning of this.

Hamlet is presented to us at the beginning of the tragedy as the son who has been bereaved of his father, the King. He has lost a loved object by death. He has experienced an emotional trauma in his mother's speedy marriage. (Impatience is to be

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noted at the outset). At this juncture, or shortly afterwards, Ophelia refuses Hamlet audience at her father's bidding. Hamlet then has lost his father, his mother and his lover. He is rebuffed by Ophelia when he most needed a stronghold in the reality-world. She fails him too.

The death of a beloved father alone would mean a natural withdrawal from the world and a period of mourning. The emotional loss due to his mother's immediate re-marriage, the withdrawal of Ophelia, immensely complicate the task of mourning. To this must be added the knowledge he has gained that his father was murdered.

Freud and Abraham have elucidated the work of natural mourning, and have correlated with this the mechanism of melancholia. The mourning of Hamlet was consequent on the loss of his father; the melancholic trends followed the loss of his mother and Ophelia. In mourning, the external world is robbed of interest.

"This goodly frame, the earth, seems to me a sterile promontory :"

"Man delights not me : no, nor woman neither." (Act ii, Sc 2.)

In melancholia the feeling of loss becomes an internal experience. Self-depreciation and self-reproach impoverish the mind.

"I could accuse me of such things that it were better my mother had not borne me ;"

"What should such fellows as I do crawling between earth and heaven?" (Act iii, Sc. 1)

The play abounds with meditations of this type. We know from psycho-analytical researches what this mood means. It betokens a narcissistic withdrawal of libido from external objects. Hamlet's hold on reality remains in his narcissistic interests and affections. He lights up with eager interest at the coming of the players. He turns in his distress to Horatio.

*"Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath seal'd thee for herself ;"* (Act iii, Sc. 2.)

This narcissistic withdrawal, as we know, is consequent upon

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the introjection of the lost love-objects. The accusations made against the self are really accusations meant for the lost love-objects. They have become identified with the ego. The ego, thus identified, becomes the object of the sadism of the super-ego, and peace will come when these introjections are cast out, ejected, killed. Then again the ego can be approved by the super-ego.

The interplay of these institutions in the mind becomes clearer if one reads the tragedy as a creation of Shakespeare's mind; if one views it, that is, as a projection of the *author's* conflict in dramatic form. One needs to think in terms of the creator, not in terms of Hamlet. From this point of view Hamlet himself is the focus of the play, but the other characters provide that dramatization of the conflicting institutions in the mind of the author. For Shakespeare dramatized in *Hamlet* his own regression after his father's death. Some authorities state that he lost Mary Fitton at the same time. In externalizing the introjected objects in dramatic form he delivered himself from "the something in his soul." He freed himself through a sublimation, in a way that bears analogy to the ejection, killing, of the introjections made into the ego.

The poet is not Hamlet. Hamlet is what he might have been if he had not written the play of *Hamlet*. The characters are all introjections thrown out again from his mind. He is the murdered majesty of Denmark, he is the murdered Claudius, he is the Queen, Gertrude, and Ophelia. He is Hamlet. He has killed them and himself by writing the play. He has ejected all of them symbolically and remains a sane man, through a sublimation that satisfies the demands of the super-ego and the impulses of the id.

The internal drama of the poet's mind seems to be externalized in the following way.

Ambivalence throughout the play is conveyed by the coupling or contrasting of characters.

The dead King is a foil to Claudius. The loving attitude to the father is direct in Hamlet's rapturous eulogy.

*"See what a grace was seated on this brow;
Hyperion's curls, the front of Jove himself,
An eye like Mars, to threaten and command,"*
(Act iii, Sc. 4.)

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Claudius, this King's brother, represents the wicked aspect of the father, towards which Hamlet's hostility is directed.

"O villain, villain, smiling, damned, villain!" (Act i, Sc 5)

*"Like a mildew'd ear
Blasting his wholesome brother."* (Act iii, Sc 4)

The ghost that walks represents this ideal father-imago. Claudius is the embodiment of that wicked father who frustrates him and stands "between the election and his hopes."

When the ghost becomes a denizen of the nether world, he is "this fellow in the cellarage." There he is suffering for his sins, and the reproaches he makes against himself are in line with the self-reproaches that Claudius makes and are to be identified with Hamlet's own. Thus we have the entombed ghost, Hamlet and Claudius identified.

This is representative of the incorporation of the wicked father into the ego. The ghost that walked is symbolical of the super-ego whose sadism is directed against the ego, externalized for us as Claudius.

This theme repeats itself in another setting as the tension due to super-ego sadism increases. Laertes carries on this rôle. He has a father killed and sister lost. He represents the gathering urgency towards precipitate action in Hamlet's own mind.

*"The ocean, overpeering of his list,
Eats not the flats with more impetuous haste
Than young Laertes."* (Act iv, Sc 5)

Hamlet says earlier :

*"With wings as swift
As meditation or the thoughts of love,
May sweep to my revenge."* (Act i, Sc 5)

Hamlet (in ego rôle) says to Laertes (in super-ego rôle) :

*"Was't Hamlet wrong'd Laertes! Never Hamlet :
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not.
Who does it, then? His madness : If't be so,
Hamlet is of the faction that is wrong'd :
His madness is poor Hamlet's enemy."* (Act v, Sc. 2.)

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In the final débâcle Hamlet is killed by Laertes, that is, super-ego kills ego. He is hoodwinked to his death by Laertes, by his own super-ego. Here one remembers that Laertes acts on the suggestion of Claudius, and we see in dramatic form what Freud has formulated in psycho-analysis, that in the unconscious the super-ego and the id have their own alliances.

Punishment falls on Hamlet at last. He voices it as being the desert of every man.

"Use every man after his desert, and who shall 'scape whipping?"
(Act ii, Sc. 2)

At that moment, he disentangles himself from the introduced object and kills Claudius.

The occasion of Hamlet's betrayal to death is the challenge to a duel with Laertes, a sadistic challenge that he cannot resist. He is at the mercy of his own super-ego sadism. He is unconscious of it. He is taken off his guard.

*"He, being remiss,
Most generous and free from all contriving,
Will not peruse the foils."* (Act iv, Sc. 7.)

It is this urgency of the sadism of the super-ego that leads me to assert that fundamentally the impatience of Hamlet, not procrastination, is the central problem of the play.

Mourning needs the factor of time. Melancholia needs longer still. Hamlet could not tolerate this waiting time, the self-depreciation, loss of love and impoverishment of spirit implicit in this state. To penetrate to the root of this fundamental impatience we must turn for help to the dramatic representations of the other love-objects, the mother and Ophelia.

Ophelia presents to us precisely the same problem as Hamlet. It is the same *motif* in the woman as in the man. She has a father killed. Hamlet's death is a dramatized suicide, super-ego and ego rôles being allotted to different characters. In Ophelia the different institutions of the mind are not separated out. We are given the facts. Her father is killed; she goes mad; she drowns herself. That is an epitome of the elaborated dramatized suicidal theme of the whole play. It implies what is explicit in the play, namely, a narcissistic withdrawal after the father's death, the incorporation of the lost love-object, the reproaches against this loved one directed to the self, and the

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swift nemesis brought about by the super-ego sadism turned against the ego. The reproach against the father (Polonius) was clearly that of frustration. The living person towards whom her suicide is a hostile act, the person from whose heart her death will wring pity and remorse, is the Queen (the mother-*imago*). To the Queen, Ophelia turns first in her madness.

"Where is the beauteous majesty of Denmark?"

The Queen says:

"I will not speak with her." (Act iv, Sc. 5.)

Ophelia puts on a garland of crowflowers, nettles, daisies, and long purples,

*"That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them."*

In the water, symbolical of the mother's womb, she is

*"Like a creature native and indued
Unto that element . . ."* (Act iv, Sc 7)

Her garments are "heavy with their drink." She has returned to the mother, the separation from those breast was the pattern on which all later frustrations, with their unsolved problems of anxiety and hostility, were built.

The theme of "madness" in the Hamlet rôle is worked out completely in the Ophelia rôle. Hamlet assumes "an antic disposition." But there is no "assumption" of it when Hamlet speaks to Laertes; he confesses that he has partially lost control.

*"If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not."* (Act v, Sc 2)

In Ophelia the madness is manifest, whereas in Hamlet we see the struggle being waged. This madness is an urgency to self-destruction. Hamlet's procrastination is a vain endeavour to stem the tide of this urgency, an ekeing-out of time. It is an elaborate slowness to combat swiftness, against which he is

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battling for self-preservation. Ophelia is then the feminine aspect of Hamlet. Speaking of Hamlet, the Queen says:

*"Anon, as patient as the female dove,
When that her golden couplets* are disclos'd
His silence will sit drooping."* (Act v, Sc. 1.)

Hamlet speaking of himself, says:

"Since my dear soul was mistress of her choice."
(Act iii. Sc. 2)

The meaning of the feminine identification is clear in the text. The mother is the castrator. The play abounds in symbols of this type.

*"the sepulchre
Hath oped his ponderous and marble jaws,
To cast thee up again."* (Act i, Sc. 4.)

*" 'Tis now the very witching time of night
When churchyards yawn."* (Act iii, Sc. 2)

Queen Gertrude has a second husband. The player Queen says:

*"A second time I kill my husband dead,
When second husband kisses me in bed."*
(Act iii, Sc. 2.)

The feminine identification achieves the castration of the father in the feminine way. We have every evidence of this in the play. The theme of a "trap" occurs constantly. Polonius sets a trap to pry on his son. Hamlet catches Polonius in a trap, when he hides behind the arras. Claudius makes a trap for catching Hamlet in sending him to England. Hamlet is trapped into a duel with Laertes. "Springes to catch woodcocks," says Polonius to Ophelia, referring to Hamlet's overtures. "As a woodcock to mine own Springe," says the dying Laertes. Denmark is a prison. Hell is a trap. Death is "an eternal cell." Says Hamlet to Ophelia:

HAMLET: *That's a fair thought to lie between maid's legs.*

OPHELIA: *What is, my lord?*

HAMLET: *Nothing.* (Act iii, Sc. 2.)

* Couplets—eggs.

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The climax of the play is the performance by the players of the Murder of Gonzalo. It is the quintessence of the story. Hamlet arranges for it to be played. He names it himself "The Mouse-Trap." It is designed to "catch the conscience of the King." That is, Hamlet in the feminine rôle plays the part of the entrapper, the castrator of the father. This brings us directly to the reproaches which he makes against his mother. The first of these is haste, urgency.

*"the funeral baked-meats
Did coldly furnish forth the marriage tables."* (Act i, Sc 2)

*"A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears . . ."* (Act i, Sc 2.)

This reproach against his mother for the speed with which she married again is to be understood further in the light of the infantile phantasies of sexual intercourse that are revealed.

*"She would hang on him
As if increase of appetite had grown
By what it fed on."* (Act i, Sc 2)

*"So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed
And prey on garbage."* (Act i, Sc. 5.)

*"Have you eyes?
Could you on this fair mountain have to feed
And batten on this moor?"* (Act iii, Sc 4)

Claudius is a drunkard.

*"The King doth wake to-night and takes his rouse,
Keeps wassail . . .
And, as he drinks his draughts of Rhenish down . . ."*
(Act i, Sc. 4)

In the final scene the Queen precipitately drinks to Hamlet's fortune. Claudius tries to stop her.

"I will, my Lord. I pray you, pardon me." (Act v, Sc 2)

We reach along this route the furthest regression of the libido

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to the oral zone, to the phantasies of the relationship between the parents in the terms of the earliest Oedipus setting, that of mutual feeding. The frustration at the breast, the loss of love, the reproach against the mother lead to an identification with her, for she feeds on the father.

That the fundamental problem is the oral sadism attendant upon oral frustration is clear enough in the text of the play.

*"I should have fattened all the region kites
With this slave's offal."* (Act ii, Sc. 2)

"Now could I drink hot blood." (Act iii, Sc. 2)

"We eat all creatures, else to eat us." (Act iv, Sc. 3.)

*"The ocean
Eats not the flats with more impetuous haste
Than young Laertes."* (Act iv, Sc. 5.)

Oral frustration, oral impatience, oral sadism are inseparable.

The super-ego sadism turns upon the ego and destroys it when that ego is identified with the frustrating love-objects. Yet the sadistic super-ego, as we know, being unconscious, has its alliances with the destructive, hostile, aggressive id-impulses that in the oral stage manifest themselves in eating phantasies directed against the parents.

*"Woo't drink up Esill? eat a crocodile?"
"I'll do't."* (Act v, Sc. 1.)

In this oral stage the loved object is a property. The mother is a breast, the father a penis, both of them adjuncts only to the baby's need for food, love, protection. The necessity to keep them as personal property is rooted in the anxiety that hostility causes when frustration occurs.

The theme of personal property is not only to be found in the Hamlet theme, but we find that also for the murdered King and for Claudius, the Queen is a "possession."

*"Thus was I, sleeping, by a brother's hand
Of life, of crown, of Queen, at once despatch'd."
"Since I am still possess'd."
(Act i, Sc. 5)*

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*Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offence?"*

(Act iii, Sc. 3)

There was a popular superstition in Shakespeare's time that spirits returned to earth to guard hidden treasure.

Horatio, in addressing the ghost, says:

*"If thou hast uphoarded in thy life
Extorted treasure in the womb of earth
For which they say, you spirits oft walk in death,
Speak of it."* (Act i, Sc. 1)

The "prostitute" theme swings to and fro between the man and woman. Claudius is "the bloat King" who "paddles in your neck with his damned fingers." The Queen "battens on this moor." Proud Death holds the final feast in her eternal cell.

The "prostitute," male and female, is rooted at the oral level, where mother and father are merged into one figure. "My mother: father and mother is man and wife: man and wife is one flesh: and so, my mother."

From this parasitic dependence we see the constant struggles towards freedom.

*"Duller should'st thou be than the fat weed
That roots itself in ease on Lethe's wharf,
Would'st thou not stir in this?"* (Act i, Sc. 5)

*"O limed soul, that struggling to be free
Art more engag'd!"* (Act iii, Sc. 3)

Hamlet's other self is Horatio. He is what Hamlet wishes to be.

"As one, in suffering all, that suffers nothing."

He is not

*"a . . . pipe for fortune's finger
To sound what stop she please."* (Act iii, Sc. 2.)

As Horatio takes the poisoned cup to drink it, Hamlet dashes it from him.

*"As thou'rt a man
Give me the cup: let go: by heaven, I'll have't."*
(Act v. Sc. 2.)

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"*As thou'rt a man.*" Horatio must speak for Hamlet; Horatio must do what Hamlet has not been able to do. The whole story of the tragedy lies in Hamlet's injunction to Horatio:

*"Absent thee from felicity awhile
And in this harsh world draw thy breath in pain
To tell my story."* (Act v Sc. 2)

This absence from felicity, the breath of pain in a harsh world, Hamlet could not bear.

*"Had I but time—as this fell sergeant, death,
Is strict in his arrest—O, I could tell you—
But let it be!"* (Act v, Sc. 2)

The tragedy of Hamlet is one of impatience. Fortinbras takes the stage. He succeeds to the kingdom left by the deaths of Claudius, Gertrude and Hamlet.

*"I have some rights of memory in this kingdom,
Which now to claim my vantage doth invite me."*
(Act 5, Sc 2)

So Shakespeare, having externalized and elaborated the inner conflict on his father's death, kept the course of sanity. It is perhaps the range and depth of this power to dramatize the inner forces of the soul that made him at once the world's greatest playwright and a simple normal man.

To read Freud and Abraham on the subject of mourning and melancholia alongside with *Hamlet* is to be impressed again with the majesty of human achievement. Science and art here fit exactly; they are completely wedded.

In the endeavour to probe the working of the human mind, science and art are both indispensable. Scientists will fail unless there is fused with science something of creative art; the artist will fail unless he has the detachment and objectivity of the scientist. Psycho-analysis is both science and art. Freud, and the followers of Freud with something of courage akin to his, lay bare in their own minds and the minds of others the dramas that the great poets project on to the world's stage.

XI

FROM *KING LEAR* TO *THE TEMPEST*

(1946) *

(Some conclusions taken from a study in progress on The Cyclic Movement in Shakespeare's Plays)

I RE-READ some months ago Shakespeare's plays *King Lear* and *The Tempest*, in that order, without any conscious intention of either linking them together or making any psycho-analytical study. It interested me to find that there was an interval of seven years between the creation of a tragedy in which there is a storm, and *The Tempest*, the last romantic play which begins with a storm. Might they not have a psychological relationship?

My interest canalized when I subsequently re-read *A Short Life of Shakespeare with the Sources*, abridged by C. Williams from Sir Edmund Chambers' *William Shakespeare: a Study of Facts and Problems*. Sir Edmund Chambers says (p. 61): ". . . the transition from the tragedies to the romances is not an evolution but a revolution. There has been some mental process such as the psychology of religion would call a conversion."

To that conclusion I finally arrived myself after further study of these two plays, giving to the word "revolution" first of all the literal translation of "revolving," i.e., a psychical re-volution experienced by the author and communicated through poetic drama.

I hope to demonstrate this more fully from the texts in a completed study of the plays. I postulate that *The Tempest* is the psychological sequence of *King Lear* and that both plays are linked together in a cycle of inner experiences, a cycle which seems characteristic of creative artists.

The selected plays have the common factor of "storm." *King Lear* is the author's most massive achievement in tragedy, while *The Tempest* is the last romantic comedy.

My argument runs: *King Lear* stands on a bank that runs

* Read before the British Psycho-Analytical Society, February 6, 1946, and reprinted from *Int. J. Psycho-Anal.*, 1946, Vol. XXVII, p. 19.

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steeply down to the Slough of Despond. The "storm" represents the rage before the onset of depression. In *Timon of Athens* the hero commits suicide. This is the nadir of the revolutionary cycle. Prospero in *The Tempest* stands on the hither bank representing the re-emergence of the psyche after depression, the climb to the zenith again, and readjustment to reality. This is the revolutionary cycle. I hope to indicate in the more detailed study of the texts of these two plays the main repetitive cyclic movements discernible in the development of the poet's dramatic work. Because of the common factor of "storm" in *King Lear* and *The Tempest* it is possible to consider the last of the cyclic movements as a segregated unit, but to comprehend the sweep of dramatic development one cannot arbitrarily divide the last cycle from preceding ones, though the high-water mark of genius was reached in the last "revolution."

The Tempest shows this poet's way of attaining a solution of, or respite from, inner conflict. It is a psychical solution achieved by many personalities of the manic-depressive type to which what we call "genius" often belongs. A "solution" of conflict is reached again during longer or shorter intervals with infinite degrees of stress, for it is a "revolutionary" solution, not "resolution" of conflict through further psychical evolution.

There has been little attempt in Shakespearean criticism of the past, even the psycho-analytical, to consider the "characters" in the plays as creations by projection from the poet, nor to investigate psychological problems inherent in the dramatizations of a man of genius. Modern critics, notably S. L. Bethell, M.A. (*Shakespeare and Dramatic Tradition*) and John Palmer (*Political Characters of Shakespeare*) have departed memorably from the Victorian viewpoint. To them I am greatly indebted. Bethell's approach is indicated in such statements as "Modern writers are in no danger of confusing Shakespeare's characters with real persons," and "His characters are not merely personifications but on the other hand they are not precisely like real people." He also says, "The verse must be understood for a proper appreciation of the action."

Modern Shakespearean criticism has stepped ahead in certain direction, not only of Victorian tradition but of Victorian psycho-analytical view-points, for the latter also concentrated attention on "characters" as if they were "persons."

Lacking there may be the specific application of psycho-

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analytical principles in such criticism, or even it may betray a repugnance to such application, nevertheless in its range and comprehension of the essential unity of the Shakespearean phenomenon, our psycho-analytical studies in comparison belong to the laboratory and remain unconnected with the vital source from which the plays came, namely, Shakespeare himself.

I reflected that the author had arranged the dramatic situations, composed the speeches, and shaped the characters by the interplay of conscious, preconscious and unconscious mental operations. He would "out-top knowledge," as Matthew Arnold says, "sparing but the cloudy border of his base to the foil'd searching of humanity." The "cloudy border" was all the adventure I asked even if I were foiled in the end.

The accredited facts of Shakespeare's life that seem pertinent to the two plays are these. He married at the age of eighteen a woman of twenty-six. Susannah was born six months later. His son Hamnet died at the age of twelve in 1596, when the poet was thirty-four. He was then a successful dramatist. He reinstated his father's prestige, lost through bankruptcy, by purchasing a coat of arms and acquiring property in Stratford-on-Avon.

Queen Elizabeth died in 1603, a fact important both because of what she meant psychologically to great men of her time, and because of the political problems concerning the succession to the throne. Shakespeare had no heir.

In four years, 1604 to 1608, the poet wrote these plays in the following order: *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*.

Susannah was married in 1607, *Lear* and *Macbeth* were written in 1606. Susannah's child was born and the poet's mother died in 1608, the year when *Coriolanus* and *Timon of Athens* were written.

In 1610 Shakespeare retired to Stratford at the age of forty-seven. Here he wrote the later romances, the last being *The Tempest*, seven years after *King Lear*. In 1613 the Globe Theatre was destroyed by fire. He wrote no play after that event. His younger daughter, Judith, married in February, 1616, and he died in April of that same year aged fifty-two. Tradition claims that birth and death occurred on April 23.

I make no forced attempt to fit these facts with the plays. The plays should reveal what connections exist.

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Searching for *psychological* meaning, I concerned myself next with the manifest content of the stories of the plays, leaving the question of the sources of the plots to the academic student, since I believed that the choice of theme and the manipulation of it would be determined from the unconscious mind of the dramatist.

There are storms in the plays. The central figure in each is a man of mature years. King Lear has three daughters, Prospero one. This central figure is not associated with carnal desire. Carnal desire only concerns Gloucester, Goneril, Regan and Edmund in *King Lear*, while the earthly elements are associated with Caliban and the mariners in *The Tempest*. There is one reference in each play to the actual mother of the daughters.

King Lear, at the beginning of the play, plans to retire from the duties of kingship by dividing his kingdom between his daughters and living out his old age with each in turn.

At the beginning of *The Tempest* we are told that Prospero at the time when Miranda was born was a recluse. He had put his kingdom under the authority of his brother, retaining title and nominal rights only. The brother used the opportunity to plot against him, set him adrift with Miranda on a raft from which he and his baby daughter were safely landed on the Magic Island to live isolated from the world till Miranda was twelve.

The urge to "retire" from life, to dispossess the self (though retaining title and nominal rights) is thus a theme common to both plays. Plots for dispossessing others are also common—Edmund against his brother and father in *King Lear*, Antonio against Prospero in *The Tempest*, and Caliban charges Prospero with the same crime.

"Ingratitude" is the cry of Lear, Gloucester and Prospero. Caliban and Prospero mutually charge each other of ingratitude. Revenge dominates the play of *King Lear*, forgiveness and reconciliation *The Tempest*. The two plays radiate round the polarities of death and life, death in *King Lear*, life in *The Tempest*. This latter play abounds in "saving" imagery. Prospero and Miranda are saved, so are Prospero's enemies. Psychical renewal is manifested in Prospero's forgiveness of his enemies and in his return to take up the duties of his kingdom again.

I considered next Lear and Prospero. It seemed natural

enough that an old man of over eighty years should want to give up office when his powers were waning, natural enough he hoped to set his rest on Cordelia's nursing. But Prospero retired at the height of his powers, and after twelve years on the island was not too old to return to rule his dukedom.

I looked at the poet, aged forty-four, a man at the height of his power and prestige, a wife eight years older than he, his daughters of marriageable age, no heir.

From these considerations came my first conviction that through a *literally* old man, of over eighty years, Shakespeare dramatized an old conflict, a conflict not of age but of childhood and infancy re-activated in the poet's maturity. The second conviction followed. The storm that rages through the greater part of Acts III and IV in *King Lear* is an imaginative suggestion of an actual storm representing the psychical one raging in the mind of the poet to which he gave dramatic expression through *King Lear*.^{*} Might it not be possible to find ultimately the indications of childhood experiences in which emotional and physical stress were once a unity? Psychical stress throughout this play is inseparable from bodily imagery of extreme tension, such as stretching, cracking and bursting open.^{† ‡} (Cf. Chapter VII, p. 155.)

I considered next the different characters in the play, heard their words, and followed their actions before considering in detail their interactions in the plot. I found some of them to be as designated, "characters" and not persons, least of all the complexity we call "personalities." Not one is given in the "round," though Gloucester and Lear are not mouthpieces of particular qualities, as Goneril, Regan and Edmund are. I decided that certain "characters" were personifications of disparate impulses. *King Lear* is in the "morality" tradition, not in a modern stage idiom. Goneril and Regan are personifications of lust and cruelty, Edmund and Cornwall are their counterparts. Cordelia emerges finally as a tender maternal image, while Miranda is a poet's vision, the *romantic* ideal with whom

^{*} H. Granville Barker in *Prefaces to Shakespeare*, First Series, arrives at this conclusion.

[†] Caroline Spurgeon's *Shakespearean Imagery* confirms this prevalent image in *King Lear*.

[‡] S. L. Bethell, *Shakespeare and the Popular Dramatic Tradition*, p. 99: "The meta-physical problems of the tragedies must, from the first, have presented themselves to Shakespeare in terms of concrete experience."

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the romantic prince is to live happily ever after. The marriage is not consummated in the play.

The poet himself is the complex personality, neither white nor black but full of colour, the psychical "whole" from whom proceeded these projected manifestations of vice and virtue which within the heart of man wage continual battle. Light refracted through a prism reveals the separate colours which when fused are a unity. The poet Shakespeare, through the prism of dramatic art, refracted the many aspects of human nature that are fused in personality.

In *King Lear* I found revealed a child's massive feelings and phantasies, evoked by conflict of emotions associated with actual traumatic events in childhood. The poet in childhood did not express himself as King Lear does, but he felt as King Lear feels. The poet in maturity re-experienced with all their original massive power the genuine emotions of childhood. Psychically he regressed to the loves and hates of early childhood. The mature poet had an instrument of which he was a master, a vocabulary, and out of it, in a renewed furnace of psychical suffering, he used or minted words and metaphors that are the genuine explicit vehicles for these feelings. They are not poetic clichés. At the end of the play the poet gives Lear a fourfold "howl," by which the child once expressed what was then inexpressible in language. The play is the fourfold "howl" put into words.

In spite of all analytical experience it came as a surprise to realize suddenly that the play of *King Lear* could not be understood in its depth if thought of as a drama developing in a progressive time sequence, nor if one considered only the "manifest" content as of chief importance. In practical analysis progression is also retrogression and the beginning of an analysis is finally comprehensible from revelations communicated during its course. In this way I gathered "latent" meanings underlying the "manifest" ones. The climax of the play I found to be a metaphorical representation very like a key dream in a specific phase of analysis. I realized that three hundred years after the creation of this play, even for a partial understanding—which is all one dare presume to attain—one needs an inner conviction of psycho-analytical facts and the methods of ascertaining them.

Every dream mechanism is in this play. On the basis of per-

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sonification, symbolism and dramatization, phantasy can be linked with emotions aroused by certain definite reality childhood situations. I found that what was explicit was often not as important psychically as the implicit, and from that fact came a realization of the main unconscious conflict revealed in the play. I discovered that nothing in the play but has its flawless, unconscious determination. The dramatic *structure* of the play itself is determined unconsciously by the exigencies of the unconscious drama, outer shape and inner motifs are fused. Exits, entrances, choice of places, times, numbers, stage directions, stage properties, manners of death, are dictated from the unconscious mind. It is this fact that makes a modern critic say of this play, "It is fore-ordained." Affectless remarks and undramatic situations often held the key to dramatic ones.

I found finally four criteria by which to check my individual interpretations:

1. I must assess the import of the whole play from start to finish, not from dramatic episodes only. This followed the realization that the tragedy of *King Lear* begins with King Lear's entry. It finishes with his death. The beginning of the play, like the end, is forgotten in the drama. Both are short, and both are of vital importance for understanding the actual tragedy.
2. The assessment must bear a relationship to the poet in his maturity.
3. The temptation to think of the characters as persons speaking their own speeches, acting on their own volition had to be resisted all the time. This was the main discipline. Exactly the same discipline is needed in practical analysis when the patient conveys his own unconscious thoughts and feelings through reported speech and reported actions of other people. Because of constant slackening of this discipline I found that certain interpretations were changed even on a fifth or sixth reading, while others were satisfactory at the outset. There may yet be need of revision.
4. Dramatic sequences of events are psychologically determined and "meaning" must be inferred from their relationship.

Here is but one example of several discoveries of dominating *motifs* revealed in the dramatic structure, conveying *meaning*

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before words make this meaning articulate. E.g., there is in the play a repeated theme of sport and sound, or, conversely, absence of sound. In the first scene Gloucester tells Kent that his son Edmund was "illegitimate," i.e., "younger," for we are told later by Edmund himself that he is some twelve or fourteen moonshines "lag of a brother." "Lag" means "younger" not illegitimate. It is the *author* who has made the younger son into an illegitimate one.

In a matter of fact manner Gloucester says: "Yet was his mother fair and there was good sport at his making." The idea of "sport" here conveys fun and enjoyment in intercourse and procreation. King Lear enters almost at once to the sound of a sennet, i.e., notes on a trumpet.

"Idea" and "sound" have no connection here in words, but it is given in the literal, i.e., dramatic sequence. This *motif* gradually becomes more explicit as the drama unfolds. In Act i. Sc. 3, Lear enters a room in Albany's palace to the sound of hunting horns after a hunting expedition (Lear aged eighty and "crawling towards death"!) Sport has become the sport of hunting and is associated with the appropriate sound, i.e., fusion of idea with sound. But Lear cannot find anyone to give him his dinner, Goneril is not there. He says: "I think the world's asleep," i.e., hunting, noise and silence. (Asleep implies the silence of the night.)

The third phase is in the same Act i, Sc. 4. Lear is in a rage and he bangs his head crying: "Beat at this gate that let they folly in." The sounds here are Lear's own raging words as he bangs his head, which he calls a gate. The fourth phase is in Act ii. Sc. 4. Lear waits to be admitted to Gloucester's castle where Regan and her husband are staying. He is furious at being kept waiting, and says:

*"Bid them come forth and hear me
Or at their chamber-door I'll beat the drum
Till it cry sleep to death."*

Beating at his own head, the "gate," has now become beating at the chamber door of man and wife. We have good "sport" first of all equated with sexual intercourse, then follows Lear's hunting to the sound of horns, the banging of his head, then he threatens banging on a chamber door, and we realize that

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"hunting" has now the significance of "hunting for" the parents. Lear later in the play (Act iii. Sc. 2) is on the heath while the storm rages. He says: "Let the great gods, That keep this dreadful pother o'er our heads, Find out their enemies now." "Pother o'er our heads" is now the noise, and it is the "gods' " noise, and they who will in turn hunt out their enemies.

A "hunt" begins for Lear. Cordelia reappears. Her anxiety is assuaged when Lear is found. Edgar is on the heath too. He is being "hunted" to death because he is charged with conspiring against his father's life. The search for him contrasts with the search for Lear. Events happen indoors as well as out.

*"As flies to wanton boys are we to the gods
They kill us for their sport."*

Gloucester's eyes are put out. It was Gloucester who said casually in Act I, "There was *good* sport." Nemesis has overtaken him. Thus the *motif* of "sport, hunting, sound and silence," with ever-changing and enriched significance binds the whole play together into a more comprehensible whole—comprehensible at different levels of mental functioning.

Another "*motif*" of the play is "banishment," but considerations of this theme would lead too far afield for the purposes of this present summary. The "banishment" theme is common to Shakespeare's histories, comedies and tragedies alike, and is probably the clue to the hidden dynamo in the unconscious realm from whence the "cyclic" movement is driven. Nor is it possible to separate from this recurrent theme of banishment the quality of suddenness and a dramatic reversal of fortune.

I will give a short summary of my findings, without the detailed references in the fuller study. In this paper there is no attempt to allocate significances, either to every character or to every situation in the play. The most notable missing figure is Gloucester, probably the most complicated one of all, and there is complete omission of the dramatization of paranoia and the allied homosexuality, a quite vital element for full understanding and a key to Hamlet's mystery, so far not used, in the interpretation of the poisoning through the ear of King Hamlet.

I argue that the significance of the whole play of *King Lear* is implicit in the conversation between the Dukes of Gloucester and Kent when the play opens. Gloucester recalls certain events

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in his past life, the happy intercourse with his wife and later the birth of his second son.

King Lear enters dramatically at the close of this conversation. His first royal gesture is to send Gloucester from his presence to attend the lords of France and Burgundy. Gloucester leaves the scene with his son Edmund.

This dramatic entry of King Lear, the dismissal of Gloucester and his son Edmund reveals the "banishment" *motif* of the play. The "father" and "brother" figures of the opening conversation are sent away forthwith.

In this entry of Lear's we pass from Gloucester's adult world to the psychical world of the poet's unconscious mind. Dramatized subsequently are some of the phantasies begotten by conflicting emotions and wishes evoked by those very events which Gloucester was happy to remember. It is the poet who makes Gloucester remember, happily, it is the poet through Lear and other "characters" who relives the tumultuous rebellion, the dreads, wild sorrow and despairs of his consciously forgotten childhood. Some of the phantasies associated with reality events of childhood are discernible with clarity but others remain for me blurred and confused.

There are two plots, one focuses interest on Lear and his three daughters, the other on Gloucester and his two sons. The relationship between the two plots was my most difficult problem. My interim resolution and deductions may be debatable.

The three daughters of Lear represent three different "aspects" of one mother, "aspects" that accord with the anger felt against her or the longing for her experienced by the child. Each aspect has a discernible connection with the reality mother, but reality fact is interpreted as the child's emotion and anxiety dictate. *Child Lear's phantasies are dramatized in the play.* That the listener or reader accepts the events of the play as literally true is the proof of their psychical veracity, namely, the veracity of the poet's imagination and feeling.

The poet, through Lear, reveals emotional reactions to the mother of his childhood and, more hidden and more complicated those experienced towards his father. He tells us through the Fool, "Thou hast made thy daughters thy mothers." He tells us there are two fools, Lear and himself. The Fool is the "sweet fool" and Lear the bitter one, and the Fool tells us that bitterness made Lear give away his kingdom

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in the first case. The sweet fool pines for Cordelia and disappears before the play is over. In him is dramatized the depressive counterpart of the rage which is expressed through Lear. Both sweet and bitter fools have "been fooled" and both fool in return, one sweetly the other bitterly. "I was fooled" is a basic assumption in both *King Lear* and *The Tempest* worked out to different issues. It is bitterness, the sweet fool says, that made Lear think of dividing his kingdom. It is bitterness that selects with unerring choice past frustrating experiences with the mother selected, and segregated from the loving and tender ones. Putting all theoretical concepts aside and working on first principles as far as I could, I asked myself "with what motive?" What is the compulsion behind such selection on the basis of hate? Lear himself gives a partial answer: "I am a man, more sinned against than sinning." Perhaps that was what he had to prove, because of unconscious sin that he could disclaim because it was unconscious. Grant him his first premise of being *entirely* fooled and of being *entirely* wrongly treated and he proves his case. Our hearts are stirred to compassion because unconsciously, if not consciously, Everyman resents "banishment" from the Garden of Eden of infancy and phantasy to a world of reality.

Lear has to prove that his mother does not love him, indeed that she is malevolent, a kite, a monster of cruelty, as indeed she becomes in the Goneril-Regan form. But "why" is not as easy to answer. A denial so complete, so compulsive tells of a hidden dynamic—a violent rejection in consciousness is often a violent assertion from the unconscious mind.

The "Cordelia" aspect of the mother which comes first in the play is not easy of understanding, except very superficially. Only when she reappears towards the end of the play does one begin to fill in the picture presented in outline in the opening act, and I leave further consideration of Cordelia until later.

The "Goneril" aspect of the mother is the dominating one of the play. In connection with her I recognized certain events in Lear's childhood and the psychical defences that then originated to deal with instinctual impulses. Glimpses of the real father seemed revealed at the differing times of events. The "Goneril" situation is the determining one and all else in the play connects with it and recedes from it when it is seen as a major trauma of childhood too difficult for psychical mastery

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and causing a regressive movement to earlier phases of development.

Categorically I have to assert that mother-Goneril's pregnancy is the cause of child Lear's "storm" in the play. Awareness of her pregnancy caused a lapse from continence to incontinence because of emotions he could not deal with by *psychical* means alone, i.e., psycho-physical united in early childhood. In maturity the poet had words to represent the childhood physical accompaniment of emotion. Symbolism had been achieved. Lear's "Knights" represent at the symbolic "remove" both the good (obedient) and bad (rebellious) fæces of childhood associated with "good" and "bad" feelings. "Knights" are the dramatic representation of these. Goneril scolds Lear for their "*debosh'd* and riotous behaviour" and says they "menace" her life. Goneril's "unconscious" informant is the poet. Lear's anger flares because Goneril scolds him for the behaviour of his "Knights" and threatens drastic measures. The reason for his anger, her pregnancy, is not expressed by *the poet* until that anger is safeguarded. He makes Goneril's husband Albany appear during the angry scene between Lear and Goneril. Albany (who now represents a father figure says, "I am as ignorant as I am guiltless of what has offended you." The deduction to be made from these words is that ignorance is a state of mind which permits the maintenance of innocence. To this speech Lear replies: "It may be so, my lord." The obsessional defence springs into being before our eyes. Albany in effect says: I know nothing about Goneril's pregnancy and I am not the cause of it, a disclaimer of sexual relationship with his wife. In such manner does *the child* protest to itself, "father knows nothing about it, has nothing to do with it." Lear says: "It may be so." Conversely: "It may not be so." Lear then follows with an outburst to "Nature," a subtle remove from the father: "If thou didst intend to make this creature fruitful, suspend thy purpose." The obsessional doubt is the defence. "If thou didst intend," but of course "nature," i.e., father, may not intend, a doubt that must never be resolved unless the doubter has the benefit. We note that the poet makes Albany afraid of his son, and the son afraid of his father, a fear due to the *reciprocal* unconscious Œdipus conflict. The obsessional defence gives place to another. Lear is psychically driven into the hysterical "pretence" of *being his mother*, the

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corrupt thing inside her is in him, they are of one flesh, one body.

"O! How this mother swells up toward my heart."
(Act ii, Sc. 4)

and

*"But yet thou art my flesh, my blood, my daughter ;
Or rather a disease that's in my flesh
Which I must needs call mine : thou art a boil
A plague sore, an embossed carbuncle,
In my corrupted blood."*

(Act ii, Sc. 4.)

This method of psychical retreat from reality is a way of controlling aggression against the real mother external to himself. More important still is the fact that we see here also a retreat from the reality of his masculinity.

Further deductions followed on associative principles. I came to the conclusion that in this play there are evidences of Lear's mother's two pregnancies (i.e., the poet's mother). One occurred when his sphincter control was not stabilized, and he became incontinent, this being dramatized in the Goneril-Lear quarrel concerning his knights. The second pregnancy occurred when the child was accustomed to walk about independently. He ran away from where he was staying for a day, a night, or even longer, I could not determine the period. Neither could I determine whether when his mother's second baby was born child Lear was sent away from home or whether the mother herself had temporarily removed to another place. It was certainly harvest time. He was found exhausted, dirty, and decked with the flowers of late summer. Cordelia commands: "Search every acre of the highgrown field." (Act. iv. Sc. 4.)

I deduced that child Lear had a long reign of sovereignty in an adoring household which carried out his bidding. He had "servile ministers," eager to gratify his whims. I must ask you to accept as a fact that it was not until I had arrived at these conclusions from the internal evidence of the play that I remembered it was possible to apply an acid test concerning their validity. I had not till this moment interested myself in the lives of the poet's parents. Data were available from E. K. Chambers and Joseph Quincy Adams: a son, Gilbert, was born

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two-and-a-half years after William; a daughter Joan, when William was five. The deduction that child Lear lapsed from continence to incontinence at the time of his mother's first pregnancy and wandered from home at her second is consonant with the ages of two-and-a-half and five years. The cause of more than the usual devotion of a devoted mother came to light in Joseph Quincy Adam's book. She had lost two babies in earliest infancy before William was born. In the first year of his life the plague swept Stratford-on-Avon. Every seventh inhabitant died. William survived. One has here the basis of the poet's ineradicable belief in the divine right of kings, and the repetition of childhood experiences in Lear's proud reluctance in having to admit in the first act that he is receiving less attention than formerly: "Doth any here know me? This is not Lear. . . . Who is it that can tell me who I am?" (Act i, Sc. 4.)

Fortified by actual proof that my deductions of major situations and the age at which they occurred were tenable, I went further on the same psycho-analytic principles of "association" to conclusions that could not be tested by parish registers.

From internal evidence I came to the conclusion that the decision to stay with each daughter a month in turn is the outcome of the complexity of emotional reactions concerning phantasies arising in childhood from the observations of signs of the mother's menstruation, easy enough to-day, easy enough in the much less hygienic conditions of Tudor England. This awareness of recurrent marks of blood I believe begins in the anal sadistic phase, by which time a child's own experience of blood is associated with being hurt or cut. The urge to be with one daughter and then depart and live with the other is a *literal* dramatization of obsessional doubt, both with regard to pregnancy and menstruation. Doubt means safety. The mother with child is menaced by the child's aggressive anger as Goneril tells us, the mother without a child menaces him as Regan reveals. (it is the *poet* who knows, not Goneril or Regan as beings apart from him.)

It is safer to move *actually* from one place to another—metaphorically this is obsessional doubt. The safe thing is "not to know," and the repressed and feared knowledge is revealed by doubt of it. That "blood" was an unconscious preoccupation of the poet is evident from very many plays, of which Macbeth is the outstanding example.

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The phantasy constructions about the observed menstruation are clear enough in *King Lear*. (1) The mother is castrated. (2) The father is castrated. (3) The child is father's castrated penis—e.g., "The dark and vicious place where thee he got cost him his eyes" (Act v. Sc. 3). Another phantasy concerning menstruation is that a child has been killed.

An interesting historical event which must have influenced the poet's imagination of violent destruction of children can be deduced from several references in the plays to Herod, e.g.:

"*It out-herod's Herod!*" (*Hamlet*, iii, 11, 16.)

"*What a Herod of Jewry is this.*"

(*Merry Wives of Windsor*, ii, 1, 20.)

"*To whom Herod of Jewry may do homage.*"

(*Antony and Cleopatra*, i, 2, 28.)

Herod of Jewry was a play enacted at Coventry by the Guild of Shearman and Taylors during Shakespeare's boyhood. Joseph Quincy Adams in his *A Life of William Shakespeare*, cites from old records that "Herod of Jewry" was a "Vainglorious brag-gart" costumed in astounding fashion, and wearing red gloves (bloody hands?—E.F.S.). One scene depicted the slaughter of the children by Herod's cruel soldiers, when the women fought valiantly with pot-ladles and other "womanly geare." The poet refers to it in *Henry V* (iii. 3, 41): "As did the wives of Jewry at Herod's bloody-hunting slaughter men." The witnessing of these crude, wild representations at a time when the child was perturbed by the recurrent evidences of blood in his home environment surely confirmed his own phantasies of violent deeds.

One of child Lear's rationalizations concerning not being allowed to stay in his parents' room was their solicitude for him. They did not want him to see the dreadful things that they did, i.e., Edmund is sent out of the room so that he shall not see Gloucester's eyes put out. Gloucester with a bandage over his bleeding eyes looks "like Goneril with a white beard"—telling us of repressed knowledge of menstruation, bandage, and pubic hair. Regan is explicitly associated with blood and cruelty, and she is the forerunner of Lady Macbeth.

In his ravings Lear reveals repressed childhood observations

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concerning the female genitals. He declares they are loathsome, disgusting, vicious and dirty. The gods inherit, but to the girdle, "beneath is all the fiend's." (Act iv. Sc. 6.)

I have already referred to the repetition of the theme of impatience before closed doors, banging at the gate, threats to make a terrific noise if not answered at once, "The world might be asleep!" The parents might be dead! Lear's constant grievance is that doors are bolted against him. This is evidence of night terrors, of frightening phantasies of what was happening between the parents while he was "bolted" in. In the construction of these phantasies child Lear used his observations of blood, of bandage and "the vicious place." One does not doubt that he banged doors that were bolted against him and that he howled till they were opened, for opened they were.

"Nothing almost sees miracles but misery" (Act ii, Sc. 2.)

"The worst returns to laughter" (Act iv. Sc. 1).

One must be sure the very worst has been reached and then Fortune "turn thy wheel" (Act ii, Sc. 3). Dispossession has a purpose. Cordelia in tears seeks and finds the wandering Lear and comforts him. Misery brings the mother back to the child. Lear compulsively repeats in this day (or day and night) episode at the age of five, earlier forgotten wanderings.

It is clear that in phantasy the child feels he is omnipotently responsible for all the disasters he imagines. His "servile ministers," the gods, now bad gods, do his bidding. They are now bad because they are not "good" to him as they used to be. Lear threatens like a child:

*"I will have such revenges on you both
That all the world shall—I will do such things
What they are yet I know not, but they shall be
The terrors of the earth."* (Act ii, Sc. 4)

Thunder, lightning, rain are Lear's agents. Goneril, Regan, Cornwall, Gloucester are all killed, and Cordelia is hanged—in the poet's imagination.

Doors are closed against him. These "closed doors" include the "folds of favour" withdrawn in infancy, his mother's breasts.

As important as doors bolted against him are doors also left

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open, and if breasts are closed against him other parts of the body are accessible—at least to father.

“When the rain came to wet me once and the wind to make me chatter, when the thunder would not peace at my bidding (i.e., the pother of the gods overhead) there I found ’em, there I smelt ’em out. Go to they are not men o’ their words: they told me I was everything: ’tis a lie. I’m not ague-proof” (Act iv, Sc. 6). He had been fooled. His fury was expressed in water and fæces, noise and chattering teeth, not because he found the parents destroying each other. That was the bitter phantasy. His rage was caused because he found that he was not “everything.” “Yet was his mother fair and there was good sport at (Edmund’s) making.” The child’s reign of benign omnipotence ended. The disintegration of the world as he had known it began. The sun did not go round the earth. Malignant omnipotence, being the agent of destruction, responsible for all imagined disasters, was preferable to being what inexorable reality was thrusting on him, the fact that he was only a very very little boy. There was one who did “bestride the narrow world like a Colossus: and we petty men walk under his huge legs” (*Julius Caesar*, Act i, Sc. 2). He could not be to his mother what his father could be, nor give her a baby as father could. However good his knights were, fæcal babies do not stand up to reality testing with a real baby.

Only once in the play does Lear himself utter the words that relate to the poet’s deepest, most dramatized conflict:

*“It were a delicate stratagem to shoe
A troop of horse with felt: I’ll put’t in proof,
And when I have stol’n upon these sons-in-law,
Then kill, kill, kill, kill, kill, kill.”*

(Act iv, Sc. 6.)

The three sons-in-law represent three aspects of the father (as three daughters represent three aspects of one mother), the King of France, the fiery Duke of Cornwall and the Duke of Albany. The fiery duke of Lear’s imagined revenges is killed, justifiably, of course, because he is cruel, Albany the ignorant and guiltless, remains alive, but the King of France is left alive without Cordelia. The poet needs Gloucester, Kent, Albany, Cornwall, France and Burgundy on whom to ring the

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changes of the different aspects of the father-figure. He needs Lear, Edmund, Edgar and the Fool to dramatize his own conflict with regard to the different "feeling" aspects of the father. Gloucester is a composite character.

Lear's compulsive hate against his mother with which this play starts and which is undisguised is only explicable when taken in relationship to the subtly disguised feelings to the father. The frustrations of which Lear complains include in their range at different ages, loss of the breast, less and less attention to His Majesty the Baby so long accustomed to occupy the attention of everyone, and the anal deprivations.

There is every evidence of the Goneril-mother's emotional stupidity in dealing with her son's incontinence at the time of pregnancy.

Nevertheless, these grievances are at the same time a subtle defence used *unconsciously* to fool his *father* and to hide from him and himself his knowledge of the father's sexual love for the mother. His own incestuous wishes and thus his hostile rivalry to his father are safeguarded. "I love her and want her" as a baby, is an escape from the dilemma. Rejection and hate of the mother is a confession of incestuous desire. His mother became his desired sexual object, and hate for his rival father ensued. The "fooling" aspect of the hate to the mother is given in Act I, when Lear says to the King of France, persuading him to avert his liking from Cordelia :

*"I would not from your love make such a stray
To match you where I hate."*

The "unconscious" fooling in this play has still to be explored more diligently. "I have been fooled" is explicit. "I am fooling" implicit.

One most interesting problem was that of correlating the plots of Gloucester and his sons with that of Lear and his daughters. Edgar's *unconscious* guilt makes him flee to the Heath directly he hears that Gloucester believes him to be a parricide. (The reciprocal Oedipus conflict in father and son is here again revealed.) Edgar lives in a hovel, covering himself with filth and flowers, and he *assumes* madness to preserve his life. (This is a further dramatization of Hamlet's assumption of an "antic disposition.") On the Heath is Lear, who also dresses himself in

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flowers, but his madness is *not* assumed. Here the two plots unite. I argue that Edgar would not be made by the poet to assume madness as a successful disguise unless he himself had experienced distraught states of mind in early childhood, that had ended in an escape from expected wrath. In Lear himself is dramatized the "mad" states of childhood upon which Edgar's assumption of madness is based.

It was at this point that the immense range and depth of this play dawned more fully.

Anthropology and psycho-analytical science seem to find a meeting ground in *King Lear*. Archaic modes of life and thought, the psycho-physical unity of primitive psychology, so vitally dramatized that it seems a bridge across the immensity of time showing psychical defences that reveal psychological ontogenesis repeating phylogenesis.

Primitive man may well have been driven by thunder storms and great rains to seek shelter in caves and holes to wait there until the wrath of the external gods had ceased and then to emerge with relief, perhaps manic joy, to the open once more. Lear defies the storm, becomes himself the storm, but is driven at last to seek shelter in the hovel and the farmhouse. Edgar seeks shelter in mother earth from the wrath of the *actual father*. He emerges from there, bearing we are told, "A trumpet before him," to become a hero and possess the kingdom. Little is known of the poet's movements from the time when he disappeared from Stratford after his wife's second pregnancy until his reappearance as an established playwright in London some years later. He returned to Stratford as its leading citizen of renown. This confirmed my interpretation of "wandering" in childhood at the age of five at the time of his mother's *second* pregnancy. He left Stratford after his wife's second pregnancy. He joined a theatrical company. At the age of five he saw the first company of actors who performed in Stratford.

The retreat in depression and the re-emergence to life seems at long last the psychological representation—in "our strange eventful history" as the poet calls it—of our primitive forefathers seeking the actual underground shelter from the wrath of the gods manifested in the elements overhead. The re-emergence from the cave, from darkness to light, becomes a symbol of re-birth.

The *hysterical defence* mechanism reveals a basic origin in

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Lear. He becomes the storm, paces about defying it in the effort to control and master it. The range of this hysterical defence is remarkable. Lear imitates the storm first. His language reveals not only an angry father, but his own rivalry with his father's penis. He will drown "the steeple cocks," revealing the anxiety that father will put out his sexual fire because of his wish to put out the god's and to destroy what has been created by it (i.e., the child). This is imitative magic, as is also the identification with the pregnant mother. By spilling his own bodily contents imitative magic will cause her to spill too. Identification with the supposed castrated mother seems also a form of imitative magic as a means of avoiding an expected castration. *Obsessional Defences*. There are three specific dramatizations in *King Lear* of removal from place to place. Lear, for purposes of safety, wishes to live first with one daughter and then with the other. He wanders from home. He is found, and he wakes up in a place he does not recognize. Regan and Cornwall move suddenly from one place to another to avoid having to house Lear's Knights:

*"If they come to sojourn at my house,
I'll not be there."* (Act ii, Sc 1.)

Actual moving about for safety, danger being associated with decision in making a choice, may be linked phylogenetically with nomadic tribal wandering and as a *psychical* mechanism appears as obsessional doubt. Obsessionals are characteristically restless, disliking to "stay put" for very long bodily, as well as being unable mentally to come to decision and choice.

Freud's theory of *conversion symptoms* is given in dramatic form in *The Tempest*. Prospero says to the "instinct" representative, Caliban:

*"If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar."*

*For this, be sure, to-night thou shalt have cramps,
Side stitches, that shall pen thy breath up."*

(Act i, Sc 2)

We see here the link between stings of inner conscience with

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external punishment from the actual father to agues and cramps visited on those who flout the elements.

Psychical survival seems patterned upon mechanisms that once were methods adopted to secure psycho-physical continuity in a world of external unknown dangers, a world where food supply had to be hunted and actual enemies fought and killed. Hunting, the first and deepest instinct of self-preservation, pervades this play. Hunting for love fuses with it, and these are the twin impulses driving every physical, artistic and scientific adventure.

The last scene in *King Lear* is the dramatic symbolization of the "dispossession" upon which the poet is psychically engaged, the final curtain of which phase falls in *Timon of Athens*.

Lear enters with the dead Cordelia in his arms and he utters a fourfold "howl." This "howl" dramatizes the identification already revealed made by the child with a "dog." "They flattered me like a dog." It reveals added richness if one knows the customs of the period in which the poet lived. For example, Joseph Quincy Adams writes: "Anthony Stafford says in his *Meditations and Resolutions*, written in 1612:

'It is a wonder to see the childish whining we now-a-days use at the funerals of our friends. If we could houl them back againe, our lamentations were to some purpose, but as they are, they are vaine, and in vain.'

Lear did not howl in vain.

This identification with a dog also signifies "being treated like a dog" in a derogatory sense, i.e., sent outdoors to perform bodily functioning and whipped because of messing indoors. I take the risk at the moment of believing there were no indoor lavatories at that time. I believe that one of Lear's grievances against his "daughters" has a basic experience of this kind, being turned out on a stormy night, not being allowed to keep his "Knights" indoors. A later situation seems to coalesce with the earlier experience. The sweet fool tells Lear: "Truth's a dog must to kennel go when my Lady Brach stands by the fire and stinks." "My Lady Brach" refers to a little bitch. Floors were covered by strewn rushes. The fool then adds, "I for sorrow sung that such a King should *play bo-peep* and go the fools among." History is here revealed, i.e., the

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recognition of the different sexes, the little sister condoned for messing, the boy sent outside and an offence for which he was punished. This I base upon Lear's reproof to the sweet Fool for being too "*unlicens'd*" in his speech. He said: "Sirrah, the whip!" and it is then that the fool says: "Truth's a *dog*, must to kennel go."

The dog outside howls in its misery and disgrace, and so did the boy, so did he as a small child, so did the baby, before dogs had become identifiable. "Howling" achieved its hoped-for result long before the early boyhood crisis. His master was hot tempered, but loving, like the boy. We are told Lear and Cordelia are sent to "prison" together. This I believe points to the fact that child Lear was caught, put in a room alone, and punished, or threatened with punishment. Cordelia comforted him. We must remember that the Cordelia-mother is the mother to whom the poet is psychically returning, out of reach of the father's wrath. He is haunted by terror phantasies. Edmund, the vehicle of his patricidal and fratricidal impulses, must be killed. That is the only possible fate. Only Edgar has a chance to live, and Edgar is referred to in the play as a "*god-son*." So Lear howls. He appears with the dead Cordelia, the castrated Cordelia, as his related phantasies of Cordelia's hanging reveal to us. She is the symbol of Lear's hysterical identification. "Upon such sacrifices the gods themselves throw incense," for the "gods" demand appeasement. Lear howls to Albany and Kent, calling them "men of stone." They are the men on whom he has already proved his power to melt their hearts. Lear says *he has no eyes, no tongues*, as they have, while he holds the dead Cordelia in his arms. The symbolic surrender to the father is complete in his last request to the father-figure, "Pray, undo this button." Kent replies: "Oh let him pass, he hates him that would upon this rough world stretch him out longer." Father's heart is melted, he does not hate him. In that button undone, and the symbolic "passing" is clear enough the psychical homosexual retreat from the Oedipus conflict. It is the way of regression to very early situations where the father will yield to a baby's right to possession of the mother which right *he would not give to an older boy*. "Howling" achieved its purpose. One must recognize also that the "howl" has no note of repentance in it for the "right" claimed is "birthright" and "baby" right.

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*"When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least:
Yet in these thoughts myself almost despising
Haply I think on Thee—and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings,
That then I scorn to change my place with kings."*

(Sonnet 29)

The correlation made here between this particular sonnet written in the poet's early manhood and the play of *King Lear* written in maturity is but one example of the argument stated at the beginning of the paper. The whole range of the poet's work reveals an ever-increasing wealth of orchestration around constantly recurring *motifs*. The quoted sonnet undoubtedly had at the time of its creation an immediate reference to someone who had profoundly stirred the poet's emotions. That those emotions, so definitely associated with the subject of "banishment," of being "outcast," drew from deeply unconscious sources and were once actually experienced in specific childhood situations is the only explanation of this ever-recurring theme. The rise of the sun in the east, its climb to the zenith, its decline and disappearance into the darkness of night, death and re-birth, the return of the hero, sudden conversion and salvation of the soul, are all pertinent to this theme of banishment. Nor can we omit the parable of the Prodigal Son in its profound psychological significance. The genuine poet is an intuitive psychologist.

If this had been a theoretical paper instead of an essay in interpretation, its title would have been "*The Role of Regression in Manic-Depression.*" The theme of the quoted sonnet is dramatized in detail in the play.

The regression begins with Lear's denigration of Cordelia. She becomes "little" and of only "seeming substance." This is a child's reaction to the realization that his mother is big and he

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small. He finds in reality that he is hopelessly outrivalled as a lover by the father. The mother's "value" has gone up, not down. The child's omnipotent estimation of himself suffers the humiliation that reality forces upon him. "Little seeming substance" is a negation of the mother's pregnancy, the proof of and result of the parents' sexual life. These are the facts at the genital level of development which for the poet set the "fixation" point for the psychical regression to an earlier situation at the breast where a child can scorn the king he envies.

The poet in "Prospero" stands not only on the opposite bank of the Slough of Despond, but at the zenith of the revolutionary cycle. Lear gave up the government of himself, which is the inner meaning of the division of his kingdom. Prospero resumed self-government and returns to his duties in Milan.

Prospero and Lear are alike, and different. In Prospero omnipotence becomes benign. Prospero controls the "tempest," the "storm" controls King Lear. Prospero's storm saves, Lear's destroys. Prospero's enemies are allowed to live and repent, Lear's are unforgiven. Prospero shows the same childhood characteristics as Lear. He is impetuous, impatient, demanding full attention and obedience in regal manner, but the control of his imperiousness is easy to recognize, and his benign impulses govern him. There is one probably authentic record of the poet's father, given by both E. K. Chambers and J. Quincy Adams: "A merry-check't old man that said: 'Will was a good honest fellow but he durst have crack't a jest with him at any time'." This reference, and the evidence from *King Lear* of father figures who are "hot blooded," "fiery tempered" and "lusty" (a recurrent type in the plays as a whole), tells us that the young boy and the mature Prospero made an identification with the father of his early boyhood—before his later decline in prestige and prosperity. Prospero is no saint and no model of serenity in old age. He is human, peccable, alive and very young at heart, full of wonder and magical thinking like a child. The poet himself said: "The madman, the poet, and the lover are of imagination all compact." The madman departed with Lear, Prospero remains the poet and the incorrigible lover.

The route to this accomplishment in Prospero is clear in the Prospero-Caliban episodes. Caliban is the symbol of the poet's (Prospero's) infantile sexuality. Prospero deals with him as sternly as the poet's father had dealt with his son. Caliban,

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surely "dog" Caliban, is confined to one part of the island, made to light fires not put them out, made to work for his master. The son may be like his father in all particulars except one, says Freud. Dramatized literally in Caliban is the incest tabu, with more than a hint of the Prometheus legend of the binding to a rock of one who stole the fires of the gods. Caliban reveals more than the dramatization of the incest tabu. He is himself the epitome of stages in evolution. In him is the externalization of internal history, the evolutionary store in the poet's re-evolutions. The name "Caliban" itself is derived from "cannibal." Cannibalistic phantasies are implicit in *King Lear*, for example:

*"The barbarous Scythian
Or he that makes his generation menses
to gorge his appetite."*

"If I had thee in Lipsbury fold I would make thee care for me." Even a non-analytical Shakespearean research student finding no such village as Lipsbury says: "It is just possible it might mean in or between my teeth." Oral impatience, oral greed, love greed, are explicit.

The superstitions of the ages even to the present time are explicit in Caliban's proposal to steal his master's magic books and burn them. He is taught by Prospero to "name" the larger and lesser lights, he is given "language" to express his purposes. He would have raped Miranda and peopled the island with Calibans, but Prospero prevented it. "Ungrateful," says Prospero, "I taught you everything, tried to civilize you. You understand nothing but beating." Caliban replies stubbornly: "You took the island from me, it was mine in the first place." He pleads his mother-right, birth-right, instinct-right; "Intractable human nature," says Freud. Caliban goes to heel, he wants to live and not to be castrated, but he is unrepentant. He has a "case" of course. It lies in the fact that mankind has not yet evolved rational methods of dealing with instincts but still relies upon traditional safeguards. *The Tempest* can be regarded as an allegory of the psychical vicissitudes experienced by the poet in the struggle with instincts, the power and majesty of which sweep through these plays like a natural force, savage but noble.

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Prospero is as unrepentant at heart as Caliban. Lear refuses to ask forgiveness. Prospero feels no need. It is *his* enemies who repent. From the epilogue to *The Tempest*, the poet's philosophy on this matter seems to be, that equity of exchange is the only possible solution. Parents have as much need to ask forgiveness of their children as children have to ask their parents' forgiveness. "Forgive us our trespass as we forgive you for yours." The spirit of this is the opposite of the Mosaic Law, an eye for an eye, a tooth for a tooth, and implies a comprehension of how equally we are all involved in the travail of man's struggle with primitive passions.

Since the poet made an identification with a very human father, fiery, impatient, virile and loving, and with a loving, if disciplinary, mother, it is easy to see how "mercy" became for him an "attribute of God Himself."

The stimulus for regression in the poet's maturity was the re-activation of the unconscious incest wishes towards his daughters, the buried hostility to the father being transferred to sons-in-law.

*The psychical return in depression to the mother for shelter against the wrath of the "god" is the return to an original birth-right and breast-right. To re-enter the mother as a whole baby, to re-emerge from her again, re-born, evades the crucial problem of the Oedipus incestuous desires at the genital level.

Psychical re-birth seems patterned on physical birth. Miranda is symbolically mother and daughter, while Prospero is father and mother also in relationship to Miranda.

In her paper, "Mourning and its Relation to Manic-Depressive States," Mrs. Klein says: "In mourning as well as in infantile development, inner security comes about not by a straightforward movement but in waves." Her use of metaphor here for the mysterious unseen movement of the libido is surely a "live" one. In *The Tempest* Prospero returned to normality by *actual* "waves." From Milan he went to the Magic Island on waves, and on waves back again to Milan. It is interesting that E. K. Chambers, in the work to which I have already referred, expressed his opinion that both *King Lear* and *Timon of Athens* seem to show symptoms of mental disturbance. He comments: "But mental disturbance may come in waves."

Two certain factors among others will determine both the length of time before the ebbing tide returns again, and the

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strength of this return, namely, quantitative libidinal endowment, and the nature, frequency and severity of early traumatic frustrations. What Prospero, through the poet, achieved in his re-emergence from depression was an omnipotent mastery of his infantile sexuality. Omnipotent mastery of sexuality by the re-installing of the romantic ideals is not a realistic method of dealing with instinctual impulses. It is a "revolutionary" method not an "evolutionary" one. The unsolved problem remains, the ego in alliance with the super-ego against the sexual instinct which means a continual warfare within the psyche.

Shakespeare reveals in the cyclic movement within his plays, not a peculiarity of his own inner conflict, but the psychical "impasse" of mankind seen in the perpetual recurrence of wars and revolutions (cf. Brierley, 1945.)

The massive cycle of the tragic plays gives the impression of a renewed attempt to master every phase of development. Such mastery is a function of "play" itself. It appears to include, not exclude, the body-ego experience of birth—the original bodily compulsion and exile. The poet did not renounce "nominal rights," nor his sexual love of his mother. He renounced hope of fulfilment.* Reluctantly he faced mortality in place of omnipotence. Prospero says that on his return to Milan: "Every third thought shall be of death."

Had the poet's torrent of energy been harnessed to a moral purpose he might indeed have done what Freud regretted Dostoevsky did not do, led an apostolic life. Had it been harnessed to an ideology, a political cause, a religion, then instead of the "vast fields of France" being imagined in the cock-pit of the Globe Theatre, they might have been actual battlefields of Europe. Instead of taking the stage for a world, he might have taken the world for his stage, as Hitler did. Instead of dramatizing the creatures of his imagination as he did through a functioning symbolism he might have used men of flesh and blood, real knights, as pawns in his personal drama, a bloody instead of a "bloodless" "revolution." He "out-tops our knowledge," perhaps mainly because he won his psychical conquests, his successful career in reality, laid bare his own

*"Wordsworth recovered by falling in love a second time with the Lake Country: Shakespeare by falling in love a second time with Stratford." *The Essential Shakespeare*, by J. Dover Wilson.

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nature and Everyman's in the service and amusement of an Elizabethan audience.

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XII

AN UNFINISHED PAPER ON *HAMLET*

INTRODUCTION AND EXTRACTS

[INTRODUCTION. The subtitle of "From *King Lear* to *The Tempest*" i.e., "Some conclusions taken from a study in progress on *The Cyclic Movement in Shakespeare's Plays*" indicates the scope of the project on which Ella Sharpe was engaged at the time of her death. Among her papers there is a rough diagram, a "First Scheme of Cyclic Movement"; this divides the total movement into two phases based on the chronological sequence of the plays. Each phase is distinguished by an alternating tragedy and comedy rhythm and each shews a descent to a nadir of depression followed by an ascent to successful "Re-instatement of the ideal."

The first phase runs from *Richard III* through *Titus Andronicus* (off-set by *The Taming of the Shrew*) and *Romeo and Juliet* (*Love's Labour Lost*) to the first nadir represented by *Richard II* and the compensatory *Midsummer Night's Dream*. The movement then ascends through *King John*, the *Merchant of Venice* (annotated as "key comedy?") and *Henry IV* (*Much Ado About Nothing*) to a climax in *Henry V*.

The second phase includes the descent from this climax through *Julius Caesar* (*As You Like It* and *Twelfth Night*), through *Hamlet*, (*Merry Wives of Windsor*) and *Troilus* (*All's Well That Ends Well*) to *Measure for Measure*, which is queried as the key comedy of this second phrase. The curve then plunges down through *Othello* and *King Lear*, *Anthony and Cleopatra* and *Macbeth*, to the second nadir of *Coriolanus* and *Timon of Athens*. It then swings upward once more through *Pericles*, *Cymbeline* and *Winter's Tale* to *The Tempest*. These sequences omit some plays and do not accord in every respect with the chronology as given in the *Encyclopædia Britannica*, but the scheme is plainly only a first tentative arrangement which would have been carefully revised. It is summarized because it shews so clearly the "plan" in mind.

Measure for Measure seems to represent a final unsuccessful

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effort to stave off the fall into the abyss of depression; below this play the alternation is no longer between tragedy and comedy, but between out-turned and in-turned aggression, a rhythm of activity and inactivity. Thus, as between Othello and King Lear, Othello slays Desdemona but King Lear is slain: Anthony kills himself but Macbeth is killed. At the nadir itself Coriolanus is killed and Timon kills himself. The nadir is a nadir of "No love." The second phase is distinguished from the first, amongst other things, by its content of preoccupation with the coming generation. Rivalry with children becomes evident in the descending curve and of the ascending curve "the new note is the next generation and fulfilment through children." *A Winter's Tale* and *The Tempest* are apotheoses of young love in which rivalry is transcended.

Although this "First Scheme" remained in embryo "individual plays have the rhythm of the whole inside them." The author's conception of the nature of this rhythm and her interpretative approach are conveyed in "From *King Lear* to *The Tempest*." This essay should have been followed by a paper on *Hamlet*. At the time of her death, she had already done a great deal of work on this play but, unfortunately, the manuscript is in far too unfinished a condition to be published as a whole as it stands. Some themes have only been jotted down and left with a note or two, others have been re-drafted several times; intentions as to title and order have changed in the course of work, etc. The editor has retained the most recent title and opening passages and tried to salvage as much of the remainder as could be arranged in a more or less logical order. Since there can be no formal conclusion to a work in progress, some more general views on the significance of Shakespearean drama for our understanding of creative art, sublimation and manic-depression have been presented at the end. Much more would have been included in the finished paper but it is hoped that the gist of the author's work has been preserved.]

Extracts from "Shakespeare's Tragedy of *Hamlet*, Prince of Denmark: a study of its organic, emotional and mental unity."

Freud in the first instance revealed the Œdipus conflict, the central problem dramatized in this play. Ernest Jones,* in a

* Ernest Jones, *Essays in Applied Psycho-Analysis*, Hogarth Press, 1923, p. 1.

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masterly and exhaustive study of the manifest content of the play, gave a detailed exposition of it in terms of Freud's major discovery. The present writer has two purposes in this essay. The first is to reveal the organic, emotional and mental unity of the play. The second is to carry a step further the study of the "cyclic movement" in Shakespearean drama begun in "From *King Lear* to *The Tempest*."

The starting-point of the present investigation is that of regarding the play, both as a whole and in its parts, as more likely to yield understanding of its creator than is obtainable by concentration on the individual character of Hamlet as identifiable with the poet. While we recognize Hamlet as "of" Shakespeare, i.e., as created by him, yet the man who was poet, dramatist, actor, manager and successful transactor of business in the Elizabethan era, was in reality, not the character we know as Hamlet in the play. It is the whole play that reveals something of the poet. But it must be remembered that fuller apprehension needs psychological understanding not only of the authentic individual plays but of their relationship to each other in the total sweep and development of Shakespearean drama.

The play as a whole reveals an organic, emotional and mental unity. This assertion it is the writer's purpose to prove by illustration from the text but, in the first place, it is necessary to define these terms. "Organic" refers fundamentally to the body as a functioning organism. The dramatic structure of the play, i.e., the movement of its sequences to the ultimate climax has a basic fidelity to certain bodily events. This basic fidelity to body-functions is accompanied by fidelity to "emotional" experiences associated with them. The "mental" content, the thoughts expressed by the different characters, in congruent with the experiences of the poet which included these basic bodily and emotional situations.

The play of Hamlet in its unity is like any other product of imaginative genius, the outcome of ordered emotional experiences, but not of emotional experiences alone. It also reveals physical experiences that at one time were inseparable from their concomitant feelings. Situations that were once psycho-physical experiences, i.e., in infancy and childhood, have, through symbol and metaphor and psychic processes of "ordering," been welded into a creation which through words

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alone conveys the totality of body, emotion and mind. The organic functional basis of the whole play is revealed, for example, in the fact of Hamlet's procrastination. If we disregard for the moment the more familiar Oedipal explanation in relation to the killing of Claudius and consider only the effect of procrastination and its final result, we get both a simple pattern of bodily functioning as such, and a basis for Aristotle's recognition of the cathartic function of great tragedy. By procrastination, tension increases. Opportunity after opportunity to kill Claudius is presented to Hamlet and allowed to pass. Tension mounts. We are made aware of how great the gathering momentum is by the spasmodic outbursts that occur, e.g., when Hamlet kills Polonius on the spur of the moment, or leaps into Ophelia's grave and fights Laertes. These sudden releases of pent-up energy do not lessen our awareness of mounting tension; on the contrary, they increase the feeling of movement to the inevitable débâcle. In spite of our actual knowledge of the play's end, we are emotionally captured by the physical and emotional integrity of the experience of procrastination. We share it because we too have known it. Such procrastination through emotional causes must come to its predestined end when tension is longer to be endured in body or feeling. The final, complete discharge clears the system, physically and emotionally. This is the bodily pattern of purgation on which Aristotle's theory rests. The catharsis of feeling we experience at the close of the play is engendered in us because the poet effected such catharsis for himself in the very creation or re-creation of the tragedy. The genius of the poet lies partly in the fact that long-forgotten psycho-physical experiences remain accessible through the framing of symbolic and metaphorical word-bridges; continuity between past and present is unbroken.

The catharsis of emotion effected by tragedy based on the pattern of early experience must have a specific significance in relation to the poet, not merely a general one. It must be understood in its setting of personal relationships and not as an isolated incident. It has object and intent inseparable from emotions felt towards others.

Some enlightenment can be gained by considering the after-effects induced in the spectator of the tragedy of Hamlet. Catharsis yields for many, not only a sense of release and satis-

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faction, but an exhilaration of spirit. This again is consonant with the sense of well-being which follows bodily purgation. But again it is impossible for an infant or very young child to separate the experience of bodily well-being following purgation from a correlated situation of emotional satisfaction. We are not left mourning Hamlet's death but exalted, triumphing over death as Hamlet has triumphed.

*"Good night, sweet prince,
And flights of angels sing thee to thy rest "* (Act v. Sc. 2).

There is never any indication that the death of Claudius should transport him to bliss. We accept the inference that Hamlet goes to Heaven, the others to outer darkness. Ophelia, it is prophesied by Laertes, will become a "ministering angel." (Act v, Sc. 1.) As in any old morality play, the good purged ones go to Heaven, the wicked are left to lament their sins. Hence we do not mourn the death of the "sweet prince" but are lifted with him to the kingdom of redeemed souls. Unconsciously, we understand the poet, if we have had experiences resembling his.

Hence, I incline to accept as a basic dynamic psycho-physical situation of the infant poet-to-be, one in which he was furiously angry and furiously evacuated his bowels. Such experiences are common to all babies in emotional stress; the specificity of this is to be sought in indications that for this particular baby, the reaction achieved its desired end. The "ministering angel," his mother, did not fail him. After purgation came cleansing, and, after cleansing, restoration to the place of bliss, to Heaven. That restoration may well have achieved the mother's separation from the father, the probable object of the original rage. Hamlet goes to Heaven and angels minister to him. The hated parent figures Claudius and Gertrude, who is in love with him, are dead: they exist no longer.

It will be apparent that this original dynamic situation is not reached until the end of the tragedy. An infant's emotional and bodily discharge is immediate and spontaneous and procrastination plays no part in it. The ability to procrastinate which is so distinctive of the play as a whole, is the memorial to a later emotional situation which resulted, not in return to Heaven, but in dethronement and banishment.

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A young child who has acquired sphincter control may révert to incontinence under emotional stress, e.g. in reaction to his mother's pregnancy or the birth of another child. He may also express resentment and hostility by disobedience, i.e., by failure to do what he knows he should do at the time and place desired by the parents. In other words, a child may procrastinate by withholding his bowel-contents until evacuation can no longer be prevented and a "catastrophe" occurs. Five children were born to Mary Shakespeare between William's third and sixteenth years and it is my impression that Hamlet's behaviour embodies the three-year old's intense reactions to the first of these pregnancies and births. If Hamlet represents the rebellious vengeful child, Fortinbras represents the good docile child who foregoes his desire for revenge. It is therefore important when assessing the play from the angle of the poet's psychology, rather than of Hamlet's, to remember that in reality Shakespeare acted much more in manhood like the businesslike Fortinbras, clearing the stage of corpses for decent burial after the orgy of destruction which caused them to cover the ground because of Hamlet's long procrastination (the sudden mess after long "impious" obstinacy). Fortinbras is in the background waiting to emerge when Hamlet's "fit" is over. "Fit" is the right word. It is common parlance, a "fit of temper," a "fit of rage," a "bad mood." No one should know this better than Gertrude, Hamlet's mother. Has not the poet voiced in her words his memories of his own mother?

*"And thus awhile the fit will work on him;
Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping."*

(Act v. Sc. 1.)

Inseparable from the implicit bodily functioning discussed in relation to the metaphor implied in "procrastination," the play reveals a cluster of related images firmly rooted in bodily experience. One set can be grouped under the idea of "air." Allied to "air" are "noise" and "smell," both sweet and foul. The Ghost is "as the air, invulnerable" (Act i. Scene 1) "airs from heaven, or blasts from Hell" (Act i. Sc. 4) "methinks I scent the morning air" (Act i. Sc. 5). Words being made of air

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can be "wild and whirling" (Act i. Sc. 5.) The basic bodily reference in "Foul crimes" (Act i. Sc. 5) and "noise so rude" (Act iii. Sc. 4) is clear. The upward displacement from anus to mouth is obvious in such phrases as "Unpack my heart with words. And fall a-cursing like a very drab" (Act ii. Sc. 2) and "windy suspiration of forced breath" (Act i. Sc. 2).

Air, noise and words, when they are implied metaphors for flatus and excreta, become violent, aggressive attackers of the ear: "Cleave the general ear with horrid speech" (Act iii. Sc. 2.)

The stark contrast between wicked and heavenly, foul and wholesome airs, "contagious blastments" (Act i, Sc. 3) and "airs from Heaven" (Act i. Sc. 4) is imaged further in the bird symbolism and is again inseparable from it, for air is the element in which birds fly. There is a relationship between birds and angels because of their winged flight. It is implied that Hamlet becomes an angel and wings his way to Heaven, whereas Claudius is the "limed" bird, the black evil bird caught in sin. "My words fly up, my thoughts remain below: Words without thoughts never to Heaven go." (Act iii. Sc. 4.)

But words are not only fair or foul airs, they are also "pregnant," e.g., "pregnant his replies" (Act i. Sc. 5). Gertrude identifies Hamlet, when the "fit" is not on him, with the "female dove." Hamlet's disgusted revulsion from earthly sexuality as represented by the relation between Gertrude and Claudius, which the Ghost terms "damned incest" (Act i. Sc. 5) is fully apparent throughout the play, as is its expression in his treatment of Ophelia. "Get thee to a nunnery; why would'st thou be a breeder of sinners?" (Act iii. Sc. 1.) Evidence of a different attitude towards procreation is less obvious but by no means lacking. The "dove" is no bird of evil; it is perhaps the commonest Christian symbol of the Holy Spirit. The likening of Hamlet to a "female dove" suggests identification, not with the Gertrude who is the despised wife of Claudius but with an earlier, more "heavenly" mother-figure, whose offspring ("golden couplets") are precious. When Hamlet sees Ophelia coming he says: "The fair Ophelia! Nymph, in thy orisons Be all my sins remember'd," and, a little later: "I did love you once" (Act iii. Sc. 1.) "Also I loved Ophelia—forty thousand brothers Could not, with all their quantity of love, Make up my sum." (Act v. Sc. 1.) The injunction to Polonius is perhaps the

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most direct expression of this two-fold attitude: "Let her not walk in the sun: conception is a blessing; but as your daughter may conceive—friend, look to 't." (Act ii. Sc. 2.)

Passages such as these make it possible to realize that there comes spontaneously to the poet's consciousness the evidence needed for the postulate that his unconscious mind was engaged upon the problem of contrast between heavenly and earthly procreation. Ernest Jones' essay, "The Madonna's Conception through the Ear"* is a scholar's compendium of research upon this theme. The practical confirmation of his arguments are to be found in the play of Hamlet. It only remained for the present writer to recognize that, although Ernest Jones has not utilized his own research in his psycho-analytical interpretation of Hamlet,† its application was long overdue. The theme of Immaculate Conception is a running *motif* throughout the play and recognizable mainly, though not wholly, through the contrast between sexuality and pregnancy that is gross and earthy and that which is divine. The contrast is between the immaculate birth of the only Son of God through the Virgin by the divine breath and the sexual creation by Eve tempted by the snake, in other words by intercourse with an earthly father.

One inference is inevitable. Since it is the relationship between Claudius and Gertrude that is the cause of Hamlet's "madness," this is a revival of the poet's reaction to a long forgotten fact. The symbolism reveals the young child's knowledge of his mother's pregnancy. The whole Christos myth is revealed by a series of opposites through which a Christ identification with Hamlet is discernible, Hamlet being himself the only truly begotten son of the Virgin-mother, immaculately conceived through the divine breath, and it is the young Shakespeare's next brother who became the fruit of sin, conceived through the wickedness of carnal relationship between his parents in their degraded sexual character. That the coming child was no Christ-child is to be inferred from the fact that the Ghost fades away on the crowing of the cock. Had it been the Holy Night no ghost would have dared to walk.

* Ernest Jones, *Essays in Applied Psycho-Analysis*, 1923, Hogarth Press, p. 261. "A Psycho-Analytic study of Hamlet" was first published in 1910, some years before "The Conception of the Madonna through the Ear," first published 1914.

† Ibid.

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*"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long,
And then they say no spirit dare stir abroad,
The nights are wholesome, then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd, and so gracious is that time."*

(Act i Sc. 1)

This also gives an interesting clue to the nature of the ghost.

On the Holy Night there arose a Star in the East. No eastern star arises when the ghost walks. There is, however, a star in the sky, and we know it must have travelled from the east for we are told it is a westering star, "yond same star that's westward from the pole" (Act i. Sc. 1) presumably north-north-west. This is no fortuitous poetic embellishment but a strictly accurate statement of psychological fact. Hamlet's "antic" madness is described by him as "north-north-west" (Act ii. Sc. 2.) He is the westering star that once rose in the east and here is the identification with Christ. The westering star will follow its declining course, sink and disappear. It will rise again in the east. This is also the cycle in manic-depression. Hamlet dies and goes to heaven. His death does not occur without the appearance of his successor, Fortinbras. Fortinbras, who has "some rights of memory in this kingdom" (Act v. Sc. 2) deserves more attention than he usually receives. He has the same meaning as Prince Hal who became Henry V, the same meaning as Edgar in King Lear. Young, hot-headed, rebellious Fortinbras is yet obedient to the King's will—

*"... he in brief obeys,
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more
To give the assay of arms against your majesty."*

(Act ii. Sc. 2)

In the same way Prince Hal effected a revolution in his character and became an ideal king. Hamlet dies but Fortinbras succeeds him. So when the depressive mood passes, the psyche renews itself and begins a fresh cycle. Within the heart of the depression lies the implicit purpose of "return" (the "return of the hero") or resurrection. Hamlet's self reproaches harp on the

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theme of his procrastination, but his assumption of beggary and poverty, his feelings of humiliation and injured innocence, also belong to the Christos imagery, to the "despised and rejected of men" moving to his predestined end.

The theme of banishment is also relevant here. It appears in many of the poet's plays, history, tragedy and comedy alike. In *Hamlet* it occurs in a number of different settings, the chief of these being the sending of Hamlet to England by Claudius. There are interesting variations of the theme which illustrate the complicated emotional reactions to the situation of "leaving home." Thus Hamlet wants to go back to "school" (Act i. Sc. 2) but is dissuaded by Claudius and Gertrude. Laertes begs leave to go to France. Hamlet refuses to believe his friend Horatio would play "truant." Yet Denmark is a "prison" (Act ii. Sc. 2) which no one would willingly endure. The poet himself left home for London in his twentieth year. Reluctance to leave home, desire to leave home, being sent from home, taking the initiative and leaving, all reveal the conflict about "home" and therefore about the parents. At the same time, this theme itself has at its heart the same significance as the star rising in the east, travelling westwards to its eclipse and then appearing again resplendent in the east. The complement to banishment is "return." Such a return the poet himself did in fact achieve. Under whatever cloud he may have left Stratford he returned to his native town a rich and famous man.

This theme of banishment and return is allied with another which may be called "triumphal entry" and "rejection in defeat." In the play of *Hamlet*, the latter's defeat and death is followed by his triumphal entry into heaven. The theme recurs in many plays. Silent crowds watch Richard II "that fair rose" ride to his death in the Tower. Hamlet is also a "rose of the fair state" (Act iii. Sc. 1.) Bolingbroke rides through the acclaiming multitude to his coronation in Westminster—triumphant entry following Richard's rejection and defeat. In the play of *Henry IV*, the two themes are in close conjunction. Prince Hal on his way to coronation rejects the ingenuous overtures of Falstaff shouting from the crowd. The procession passes on. In *Henry V*, Falstaff dies, his heart "fracted and corroborate." The poet's choice of figures and events is not fortuitous but determined by the profoundest constellation of his psychic life. The unconscious Christos parallel is the triumphal

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entry into Jerusalem and the "via dolorosa" to the Cross. Martyrdom links Richard II through Hamlet to Lear "bound upon a wheel of fire." Ample evidence of Hamlet's suffering is provided by the soliloquy beginning "To be or not to be" (Act iii. Sc. 1.)

This study of the play of Hamlet carries a step further the pursuit of the cyclic movement that I believe underlies the phenomenon of Shakespearean drama and inter-relates all the plays which in themselves manifest every facet of cyclic experience. In "From *King Lear* to *The Tempest*" I said that it seemed to me that this cyclic movement I discerned corresponded with the psychological constellation known as manic-depression. The step further I now advance is that, in this poet's work, manic-depression is inseparable from the Christos identification. This has led me to surmise that the revolutionary solution of guilt problems attempted by Christianity is manic-depressive in character. The cyclic movement would certainly appear to be characteristic of manic-depressive efforts to deal with Oedipus problems, not by external revolution but by internal psychic methods. From this point of view, the "myth" of Christianity might be said to convey the psychology of manic-depression. In regard to Shakespeare himself, it seems to me that the Christos saga was self-originated in the poet. The religious teaching he received, his absorption of the Bible stories, etc., merely confirmed and elaborated the pre-existing basic phantasies but did not engender them.

The Christos theme becomes still clearer if the relations to the father are considered as given in Hamlet in relation to the ghost and Claudius and to Ophelia. Without the Ghost there would be no play of Hamlet and we know quite well the deductions we should make if we were told by a patient that he had seen a ghost, particularly if he added that on one occasion, when he was angry with his mother, he saw the ghost in her room and the mother did not, but thought her son was suffering from hallucinations. To begin with, we assume the Ghost to be a phantasy of Hamlet's. To learn what the Ghost is we must listen to what the poet makes him say. What manner of Ghost is he, projected in visible form from the mind of Shakespeare through Hamlet? It is especially important to realize this Ghost as projection for it throws an entirely new light on Hamlet's delay in killing Claudius. As projection, the command

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to kill Claudius comes from the depths of Hamlet's own unconscious mind, and we might add, is only to be entertained seriously when it has been experienced as a command from outside himself, from the idealized father himself. Even then killing Claudius is right only because he has already killed the father. This I maintain is sound psychology, in accordance with all analytical experience—the projection of the unconscious desire to kill the father because of its incompatibility with filial devotion, its embodiment in an objective Ghost who then lays the task of revenge as a duty upon his only son, all form part of a complicated and tortuous mental operation indicative of the extremities to which the psyche is driven by the conflict between filial hate and filial love. Seen in this light Claudius is a genuine father figure, whose uncle disguise is very thin.

Even this splitting of the idealized Ghost-father from the evil uncle-father does not make the task simple; both love and fear of the father still persist as deterrents and are aided by unconscious sympathy with Claudius. Hence the procrastination, the revival of a modified expression of hostility which now acts as a defence against the urge to kill and which protects Claudius until it breaks down at the end of the play.

[There is no reference in the manuscript to the earlier paper "The Impatience of Hamlet" (p. 203). The focus of the author's interest had moved away from the aspects then emphasized. There is, however, no fundamental contradiction between the earlier and later points of view. Thus, putting the matter in purely instinctual terms for the sake of brevity, it accords with ordinary analytic expectations that, when the anal defence of procrastination breaks down, the oral impatience should find abrupt expression; it would itself have aided in undermining the defence.]

The idealization of the Ghost-father is evident in many of Hamlet's remarks, e.g.

*"So excellent a king, that was to this
Hyperion to a satyr, so loving to my mother,
That he might not beteem the winds of heaven
Visit her face too roughly;"*

(Act i. Sc. 2.)

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*"This realm dismantled was
Of Jove himself; and now reigns here
A very, very—peacock."*

(Act iii. Sc. 2.)

Interestingly enough, however, the conflict is so deep-seated that traces of rebellion and denigration creep in to the conversation with the Ghost himself: "Whither wilt thou lead me? Speak; I'll go no further," and "Well said, old mole! Canst work i' the earth so fast? A worthy plover." Ambivalence is conveyed in the initial doubt as to the Ghost's nature and intentions:

*"Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com'st in such a questionable shape,"*

(Act i Sc 4)

That the fundamental source of the father conflict occurred in childhood, that the dramatization arises from that early time is deducible from certain evidences within the play. It is a time when the father was alive and the "loss" experienced was psychic, not factual. Thus, for example, both in Norway and Denmark, when the Kings died, the succession would surely normally have passed to the eldest sons, to Fortinbras and Hamlet, not to their uncles. Both young men are heirs apparent, of age, and accomplished. We are also told that Hamlet was beloved in Denmark. As reality, the story breaks down: the drama is of childhood. The Hamlet in the play, in his suit of woe, is a young boy "impious and obstinate," sulking in his mood of depression and harbouring his resentment against his parents for his disillusionment about their character and his dethronement by their second child.

The Ghost is not merely a projection of an idealized father (God the Father). He is the instigator of revenge (he had himself slain the King of Norway,) the disembodied voice of the infant Hamlet's own grievances.

*"Thus was I sleeping by a brother's hand
Of life, of crown, of queen, at once dispatch'd,
Cut off even in the blossoms of my sin,*

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*Unhouse'l'd, disappointed, unannel'd,
No reckoning made, but sent to my account
With all my imperfections on my head."*

(Act i Sc 5)

He is now "Doomed for a certain term to walk the night, And for the day confin'd to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away" (loc. cit.). If repentance is required to end it, it would appear that the term in Purgatory might go on for ever; there is no sign in the Ghost of any chastened spirit. In spite of fasts and fires he nowhere indicates sorrow for his own sins, only anger that he was suddenly cut off in the midst of them and supplanted by another "a wretch whose natural gifts were poor to those of mine" (loc. cit.). All he desires is vengeance.

Hostility to the father is inseparable from hostility to the brother. Throughout the play, the Cain theme is mixed with the theme of patricide. When it opens King Hamlet has already killed King Fortinbras and Claudius has murdered the King. Hamlet calls the match with Laertes "this brother's wager" (Act v. Sc. 2,) etc.

The "dethroned" Ideal Father and the "dethroned" first-born fuse in the Ghost. The suddenness of the banishment indicates the traumatic nature of the unconscious memories dramatized by the poet. It is also Lear's grievance that his Cordelia changed to him, practically in a trice, and preferred a husband to her father. Hamlet finds Denmark a prison and the Ghost is in a prison-house, enduring the forgotten sufferings of the infant-poet, solitary, getting nothing to eat and consumed with rage, while his rival is enjoying that bed out of which I believe he was removed. The Ghost's story is more than an appropriate punishment for sexual fathers and an inverted but nevertheless clear re-statement of the type of infantile phantasy whose ultimate refinement is the Immaculate Conception (*vide* Ernest Jones, op. cit. on p. 249). It is a masterpiece of condensation and reversal of early experience. The child poet was poisoned in the ear by what he heard, i.e., the parents in a marital embrace. This turned everything sour within him and then he let out his own poison. For this he was promptly banished and so, "Thrift, thrift, Horatio; the funeral bak'd meats Did coldly furnish forth the marriage tables."

(Act i. Sc. 2.). Thus the grievances of the Ghost are the grievances of the young Will Shakespeare. The mutual nature of the narcissistic blow is also revealed. If the father-*imago* is split into the ideal father and the sinning sexual one, the self also suffers that dissociation. The discovery of the father's sexuality is inseparable from discoveries relating to the child himself. Hamlet's self-derogations, e.g., "O, what a rogue and peasant slave am I," *et seq.* (Act ii. Sc. 2) are the complement of his exaltation of the father-ideal. When the royal Ghost in his super-ego eminence returns to the bowels of the earth, he becomes the "old Mole," a poetic dramatization of Freud's theory of the inter-communication of super-ego and id. This identification with the Ghost again reveals the Christos idea, the unity between Son and Heavenly Father.

The narcissistic identification with the ideal Father (the unity of Son and Heavenly Father) is more apparent in the story of Fortinbras. It is the double rôles of Hamlet and Fortinbras that reveal the poet. Fortinbras had a father killed by King Hamlet. However, he does not succeed to the throne of Norway but remains in tutelage to an old uncle, harbouring his resentment against King Hamlet's successor, Claudius. Thus Hamlet and Fortinbras are in the same relationship to Claudius. Fortinbras gathers up "in the skirts of Norway" (Act i. Sc. 1) a set of wild unruly youths to make war on Claudius. How like Lear's dangerous knights they sound. It is to repel young Fortinbras that the war-like preparations are made and the close watch kept at the beginning of the play. But when, at Claudius' request, the old uncle rebukes Fortinbras, the latter obediently gives up his plans to avenge his father's death and asks instead only for a quiet and orderly passage through Denmark, on a quest of honour elsewhere. It is only honour he covets. It is this valiant but obedient young man, who has given up his thirst for revenge, who returns in the final scene, when the orgy of death is over, to hear that Hamlet has named him as his successor. Fortinbras, the knight *sans peur et sans reproche*, ascends without bloodshed to the throne of Denmark, as soon as the wicked king and queen and the revengeful Hamlet have been disposed of by no deed of his. We can follow Hamlet's career with less compunction when we know the unconscious plan. Edgar in *King Lear* plays the same rôle as Fortinbras in another setting.

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We can grasp more of this unconscious plan if we realize that the succession of Fortinbras is not only the re-establishment of the ideally good son, but also the re-establishment of the ideally good father. In the person of his son, the dead Fortinbras inherits the kingdom of the man who slew him. This double re-instatement is even clearer in the case of Edgar, who plays the same rôle as Fortinbras in *King Lear*. I puzzled long over the stage direction concerning Edgar's bearing a trumpet in front of him, when he finally became king. My reading furnished me a detail that, for me, is satisfying. When Will Shakespeare, as a boy of five, watched his father walk as High Bailiff at the head of a procession of aldermen through Stratford, he saw the silver mace borne on a cushion before him. That father lost his prestige and place of honour; his fortunes dwindled as the boy grew up. His re-instatement was actually accomplished by the poet in later life, when he obtained a coat-of-arms and property which rescued his father from ignominy.

The poignancy of this final triumph of the Fortinbras-Shakespeare over the Hamlet-rôle when the poet was thirty-seven, lies in one's realization that the young child's battle is now being fought over again, in other and adult circumstances. The poet has made good, he had reinstated his father and acquired a son, through whom the fine landed properties might pass to coming generations. *Hamlet* was written during the year in which the father died (1601) but it is doubtful whether before or after the actual death. What cannot be in doubt is that four years previously he saw his only son buried. The profound grief and rebellion incident on this loss may well have re-animated the whole nexus of forgotten childhood "loss" experience. His "good" was again taken from him. But, whereas in the child between two-and-a-half and five years old, the control of rage and evacuation is as full of rage and grief as its spontaneous "spilling," in the man I should imagine the control of both rage and grief had become more effectively libidinized. The super-session of early narcissism by the ego-ideal is suggested in the competence of Fortinbras to take the stage and bring all things to an orderly conclusion. The adult's grief and rage now came to expression through the play of *Hamlet*, a "spilling" having the shape and form of a masterpiece of creation.

The poet's own inner struggle to relinquish his hope of fulfil-

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ment of his Œdipal wishes, and his later hopes for his son, finds issue in dramatization. The wishes themselves become the driving power of endeavour towards an immaterial goal. All culture is the outcome of the substitution of immaterial, symbolical fulfilment for literal fulfilment of unattainable material goals.

*"... What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure, he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fast in us unused."*

(Act iv. Sc. 4)

The poet transferred his allegiance to the Muses and in that service his reach in fact exceeded his grasp. In the play itself, the reverse process occurs, a movement from thought to action. Hamlet's soliloquies are a part of his defence against action; they belong to the period of procrastination and are finally replaced by action.

Hamlet has not only a masculine counter-part in Fortibras but a feminine counter-part in Ophelia. Her madness is the equivalent of Hamlet's "north-north-west" madness. Through her he mourns a father lost and rejection by a lover; hatred of the sexual father hides his own disappointed love. Ophelia dies a virgin but her snatches of song express other wishes: "Let in the maid, that out a maid, Never departed more" (Act iv. Sc. 5.) Hamlet addresses Polonius as "Jephthah" (Act ii. Sc. 2) and it is Jephthah who, in the play rhyme on the Bible story, sacrifices the "one fair daughter" whom he "loved passing well" as a thank-offering to God. When Laertes advises Ophelia to be wary of Hamlet's favours, she replies submissively but enjoins him:

*"Do not as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede."*

(Act i. Sc. 3.)

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The "thorny way" is reminiscent of the *via dolorosa*, the crown of thorns and the Cross. It would seem that the sacrificial Christos identification of Hamlet and of the poet himself, meet in Ophelia.

The feminine aspect of Hamlet is more explicit in Gertrude's description of him as a "female dove" (quoted p. 247) but may nevertheless have been the most closely-guarded secret of Hamlet's soul, as also of the poet's. The phrases "patient as the female dove . . . his silence will sit drooping" remind us of Viola (on the Elizabethan stage a boy pretending to be a girl who pretends to be a boy!) who "never told her love . . ." but "Sat like patience on a monument, Smiling at grief." (*Twelfth Night*, Act ii. Sc. 4.) Hamlet once complains that he is "Unpregnant of my cause" (Act ii. Sc. 2.) His last words are: "The rest is silence." (Act v. Sc. 2.) The general atmosphere of the play of Hamlet is certainly one of watching, spying, suspecting, etc., which we know from clinical work to accompany paranoid tendencies closely associated with repressed homosexuality.

Where Shakespeare himself is concerned, I think we may safely conclude that his bi-sexuality found expression in an alternative balance of masculine and feminine aims. The factors deciding that outcome I believe are many more than one can appreciate and inextricably interwoven. If I had to decide what was the final formative influence I should select the unmastered Oedipus conflict. I rank very high the spectacle of his father's downfall, which would represent for the poet's unconscious mind the fulfilment of omnipotent wishes, resulting, in his case, in an access of guilt, remorse and pity and a consequent repression of aggression which made him, in later years, the "gentle Shakespeare" and the restorer of his father's fortunes.

Fundamental infantile and early childhood conflicts dynamize the play as a whole, but this does not mean that later events played no part in its creation. The poet's life experience up to the time of writing would have been available in its entirety. The graveyard scene, for instance, affords a good example of the formative influence of historical events and of their use as a "cover memory." The grave is for Ophelia; but the drowning and burial of Ophelia runs true to an incident known to the poet in early adolescence, when the gossip of

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Stratford was busy with the death of a young woman, Katherine Hamlett, who was found drowned in the Avon. The coroner's verdict was "not proven" suicide. Hence the curtailment of religious rites at the burial. The poet's accessible memories thus endowed Ophelia with authentic life, but that authenticity covers another forgotten reality. That it was truly forgotten we must conclude from the spontaneous nature of the poet's genius. It is inconceivable that he made a conscious purposive choice in remembering Katherine Hamlett and forgetting another more near to him. This memory "covers" the death of his own sister, Anne, who died at the age of seven or eight, and for whom his father and mother spent more than their means warranted in a ceremonial funeral. The cost of the hiring of the pall and tolling of the bell throughout the day are entered in the church records.

It is to the graveyard scene also that we must look to find the recovery of buried memories aptly dramatized. As the clown digs, Hamlet remembers. "Alas, poor Yorick! I knew him, Horatio, a fellow of infinite jest, of most excellent fancy: he hath bore me on his back a thousand times, and now how abhorred in my imagination it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft: where be your gibes now? your gambols, your songs, your flashes of merriment, that were won't to set the table in a roar?" (Act v. Sc. 1.) In view of what is known of the character of the elder Shakespeare, we can scarcely doubt that these are memories of the real father of the poet's youth. As the bones are thrown up, they bring the living memories, and the man lives again. This is the father, whose fortunes declined as his son's grew, the father whom the poet reinstated and for whom he obtained the coat-of-arms and the title of gentleman. Here, rather than in the Ghost, is the tribute of memory to the real father of childhood and also the witness of Œdipal guilt. Here are the "remains" of that father who was the envied one, rich, prosperous and merry.

The major national event that occurred during the poet's thirty-odd years was the defeat of the Armada (1588). Though it is the coast of Denmark upon which watch and ward is being kept against Norway, when the play opens, the poet's power of evoking the atmosphere of nervous expectancy, must have drawn on actual experience. The atmosphere in Denmark is

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true to that prevailing round the southern coasts of England when the Spanish attack was expected. This verisimilitude is turned to good account for the purposes of the play. Hamlet's later experiences on the ship, the attack by pirates, etc., have the savour of an Elizabethan "boy's thriller" tale. Again, Hamlet's conversation with the player's concerns a problem of his time, the rise to popularity of child-actors, which was a perturbing phenomenon for older members of the profession. The problem appears in Hamlet, however, not because it was a current matter of interest, but because it has a part in the purpose of the play. All such material is used by the poet to further his own creative ends.

In this play the poet chose and reclothed an old theme in his own language, observing in the process the necessary dramatic conventions, and adapting its manifest content to suit the taste of his audience. This Elizabethan audience had a long tradition of morality plays and demanded the punishment of evil, the triumph of virtue, together with wit and jokes to please "the ears of the groundlings." But the discipline and organization of experience into a creative unity is achieved by inherent unconscious forces, not by consciousness. The conscious mind is only the final sifting medium, acting in conjunction with the deeper levels of the psyche. Beneath the "secondary elaboration" of the manifest content there are the same principles at work that give rise to dream formation. A satisfying dream is one in which the psyche has accomplished the reconciliation of incompatibles, the magical fulfilment of a deep-lying forbidden wish without arousal of anxiety. This is usually only contrived by the wish being hidden, by securing a balance between opposing forces and thus ensuring super-ego acquiescence. The mechanisms of symbol formation, personification, reversal, etc., achieve such modifications of unconscious material. Hence a work of creative art, no less than a dream, will at one and the same time contain conflicts that are universal in mankind, and an individual way of dealing with the universal problem. That individual way will be the achievement of the particular child, born to particular parents in a specific environment at a certain period in history and further motivated by the imponderables of physical and psychical heredity.

The play of Hamlet is a unity in which the poet communicates his own experiences, disciplined and organized into a

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pattern of balance and symmetry. As a piece of dramatic art it achieves within that very unity the slow accumulation of emotional tension, its complete discharge and the accompanying satisfaction and exhilaration such release affords. Representational art depends for its perfection upon its faithfulness in recreating for the beholder the phenomena of the external world. Functional art depends upon a different order of integrity, upon consonance with psychical reality. Imagination creates persons and situations which we accept as credible because they "body forth" psychological verities. One aspect of Shakespeare's genius is shewn in the art by which physical reality is presented as external fact, so that we accept as real events situations that are phantastic. Thus by a hundred small, continuous suggestions he builds up in us the credulity with which we accept the incredible Ghost and fail to see or experience the various incongruities we have also accepted. We are bewitched to the extent that the poet's unconscious feelings are valid for us. The greatness of the play, and the full catharsis to which it may conduce, is due to its unconscious veracity and its basic unity of body, thought and feeling.

The "testimony" or "message" of Shakespeare to humanity is not to be found in wondering what he meant to teach, preach, or uphold. He created plays because he could do no other and wrote for his own age, little knowing or caring what posterity would think of his work. The "message" lies in the significance of the plays themselves, their dramatization of psychic conflicts and their attempted solutions. In these plays, if anywhere, is evidence of man's unconscious power to discipline and unify to creative ends his inner chaos of passion and destructiveness. There are naturally many different ways of achieving similar ends but the only final alternative to war and other forms of man's cruelty to man is the fuller development of his ability to use his destructive passions to constructive ends. These plays indicate the nature of the chaos the poet reduced to order in himself, in and through its dramatization. Here the genius of one man reveals on a colossal scale, in universal terms, the problems of all mankind, and in their revealing, masters them for himself. This is surely a more than sufficient "message."

The ego, in sublimation, achieves a way of accomplishing the fulfilment of id wishes. It triumphs over the super-ego decree "Thou shalt not" by the abandonment of literal disobedience.

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Its concession takes the form of acceptance of analogy, of substitute fulfilment. In symbolical fulfilment sanctioned by conscience and society, the ego is freed from the literal implementation of incestuous desires and the accompanying burden of guilt. Sin and repentance are not the dynamic powers which initiate and maintain sublimation. The dynamic power is libido, operating through the libidinal wishes frustrated prior to the latency period. In my opinion, the repression of the Œdipal drives tends to endow the component impulses of pre-genital sexuality with something of the creative purpose of genitality. Creation, in its true sense, is inseparable from genital libido. Moreover apprehension of the self, body-mind, as "me" is not possible until the body as such is co-ordinated as a whole and this co-ordination can scarcely be stabilized before the child can move about freely on its own feet.

The Œdipal climax of infantile sexuality thus corresponds with the attainment of physical co-ordination along with a relatively advanced degree of mental organization. It therefore coincides with the first possibility of co-ordination of the component instincts, and of implicit apprehension of the creation of "wholes" by sexuality, the objects of desire being the parents, i.e., incest. As a result of the ensuing repression, the component instincts themselves become informed by, or take over, genital purposes. The ego, if it adapts successfully, takes over whatever is available to carry out its thwarted purposes in some alternative way. "You stopped me from doing this, doing that. I have found a way of doing what I want in spite of your prohibitions." This is in effect what sublimation is. It is the creation of analogy. That incestuous wishes are ever relinquished, or that the Œdipus complex "passes" is a delusion. The literal gratification is relinquished, but, in sublimation, and hence in all culture, gratification is pursued at a different level of being. Many incestuous conflicts are lived out under cover of reality and utility pre-occupations of the ego.

That creative art has as its main spring the genital aspect of the sexual instinct is for me beyond question, in spite of the fact that pre-genital impulses are evident in all such sublimations. My impression is that the surge of thwarted genital impulse and desire at the Œdipal climax, re-animates pre-genital drives and imparts to them something of the creativity which is the specific attribute of genitality. They are not in themselves the

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stimulus to sublimation but are galvanized to a creative outcome by regression. It seems to me that the conception of a work of art in its total harmonious unity is only possible where a unification of component trends under genital primacy has occurred, even though this may have been maintained only for a very brief period. It may indeed be that the artist himself fails to re-attain full sexual development in maturity but his work will continue to bear witness to the strongest drive in nature, the impulse to create. This impulse may be foreshadowed in the pre-genital impulses and is often expressed in their terms, but is nevertheless dynamized by genital libido.

The cyclic movement may therefore be described psycho-analytically as a repetition of the ebb and flow of infantile libidinal development. The upward movement represents the forward thrust of the libido to the attainment of genital primacy after fusion of the partial trends. This is the Œdipal zenith which must inevitably meet with frustration because the objects of desire are incestuous. The Œdipus complex thus forms the apex of cyclic movement and also the point from which declension begins; the libido retreats, along the same path by which it came, back to pre-genital phases (selectively accented according to individual "fixation".) But, on its return journey, the sexual instinct, having reached though not stabilized its genital co-ordination, now infuses anal and oral activities with the creative purposes implicit in genitality. This is the difference between the initial pathway of development towards genital primacy and the regressive retreat from it. It is the retreat of genital libido, frustrated at the Œdipal stage, that makes possible creative sublimations which are so frequently and evidently shaped by anal and oral and other types of pre-genital symbolism.

The difference between the manic-depressive cycle in so-called normal people and clinical cases, seems to be not merely a matter of degree but of native strength of libido. The "sick" manic-depressive often comes to a state of physical and psychic immobility in depression. The cyclic movement discernible in Shakespearean drama is an articulated experience throughout. The poet himself never ceased his creative activity for more than a brief year at the most. One possible explanation is such a quantitative endowment of libido as could not be completely exhausted, and therefore made creative work possible at all

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stages of the repetitive cycles. The return of the regressed libido from its recession to oral positions and pre-natal sojourn often shows the exuberance and resilience of childhood: "There is a tide in the affairs of men, Which taken at the flood, leads on to fortune": (Julius Caesar, Act iv. Sc. 3). Shakespeare, however, was able to create even when his tide was at its lowest ebb. The versatility of his genius is also remarkable. Like the irrepressible Bottom who volunteered for every rôle in "Pyramus and Thisbe," he can play all parts, be every character, be the whole world. Apart from his unassailable position in the sphere of Art, it is these two facts which render his work an inexhaustible source of insight into the mind of man. In this respect the play of *Hamlet* not only holds a key position in the total cycle of Shakespearean drama, but has a vital significance of its own.

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